" STORIES FROM THE FIELD"

PERSPECTIVES ON INNOVATIVE MANAGEMENT PRACTICES FOR ABORIGINAL AND CULTURALLY DIVERSE ARTS ORGANIZATIONS

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Summary

At the initiative of the Canada Council for the Arts and the Department of Canadian Heritage, this study is intended to survey management practices of Aboriginal and culturally diverse organizations, and to indicate what these practices can teach us. For some years, the Canada Council and the Department of Canadian Heritage have been looking at existing arts management models in order to build a leadership culture among Aboriginal and culturally diverse arts organizations. To this end, programs of support were set up for these groups.

Stories from the Field – Perspectives on innovative Management Practices for Aboriginal and Culturally Diverse Arts Organizations should provide a solution for the lack of information relating to the management practices of these organizations. The approach used in the production of this research (individual interviews and round tables) enabled participants to benefit from exchanges of information and discussions. By questioning the management practices of the organizations studied, we were able to document their management models. The study examines management practices on the basis of various aspects, proposes models for organizational development, and identifies the optimum practices we observed. It also looks at three main issues: the recognition of management practices and their factors of success, the development of skills, and the processes of exchanges on management practices.

The practices identified were grouped according to five management components:

- Organizational structure, management leadership and governance
- Strategic and tactical planning
- Financial management and financing
- Human resources and volunteer management
- Community outreach

Challenges and Constraints of Management Development

Aboriginal and culturally diverse arts organizations contribute in a primordial way to the artistic and cultural development of individuals and diverse communities. Their organizational structure is unique, primarily because it is community-based. This is a different and innovative management practice, that is subject to the successes and failures characteristic of risk and innovation.

It is hard to achieve a consensus on the definition of effective organization. While innovative practices do lead to a better organizational development, these practices cannot really be entered into without taking into account the context and constraints under which the organizations evolve, as well as the challenges and problems they face in their organizational development. However, we note that an organization that undertakes a project by first defining the specific and measurable objectives it wants to achieve ensures a better scope for the project.

Leadership, commitment, courage and openness are essential qualities for these managers, who are grappling on a daily basis for the survival of their organization.

Observed practices: innovative or hazardous

In the management practices observed, we recognize the efforts of organizations to adapt their structures according to the limited resources available to them, we note the fragility of their financing structure and we see that their management is based on volunteer resources. The encouragement of development efforts related to growth and the penetration of communities and clienteles, and the encouragement of extra-governmental financing efforts through the creation of partnerships are ways of tracing a path that leads to the durability of their artistic practice.

1- Organizational structure, leadership management and governance

For the most part, Aboriginal and culturally diverse arts organizations aim to include all cultures, generations and social classes, and create an appropriate framework for carrying their performances and works into the targeted communities.

The challenge of keeping the culture alive is expressed

Summary

by the need to be anchored in the community, roots that reinforce a collective sense of belonging of the members of the community within the organization. In a precarious situation, this is where the organization finds its support.

The lack of available resources or the absence of an infrastructure of management, marketing or production incites the organization to develop one or more partnerships with other organizations offering these types of resources or infrastructures.

We often see that the small size of organizations creates a more direct interaction with its board. Generally, board members are not involved enough. Yet a board made up of strong members that contributes with one voice to the artistic vision of the organization can, if members are mobilized, contribute to the financing of the organization.

- Innovative practices observed show us that the selection of board members is a strategic method for mobilizing resources.

2- Strategic and tactical planning

If the organization has the means and tools for planning its project or programming successfully, while determining the way the performance will be measured and what the consequences will be, it will be more efficient and effective.

- Innovative practices observed teach us that using the board members to help manage growth allows for greater cohesion and financial support for the project.

It is said that the success of a project as well as its failure can bring about an organizational change and engender a crisis : insufficient resources, lack of funds for the salaries of artists and administrators, lack of artistic vision and strategic planning, and the inability of the organization to support its financing automatically result in a crisis situation. The organization must shift into a crisis management mode, also known as managing change.

- Innovative practices show us that the presence of a mentor is favourable to the development of skills and processes of exchange on management practices become crucial at this phase.

3- Financial management and financing

Participating organizations in this study have very modest expenses and every dollar spent is precious. None of the organizations has a financial reserve.

The activities of the organization often depend on a single source of funding – project funding or sponsorship. Financing is based primarily on government grant programs, and the rejection or non-renewal of a grant may compromise the activities of the organization.

For most organizations, project funding (as opposed to operations funding) can be a hindrance to company development.

- Observed practices show that grants awarded on an annual or even multi-year (three-year) basis allow an organization to establish a minimum of security for its operations and anticipate future needs.

In the opinion of managers whose organizations were supported through the Capacity Development program, even though it is hard to obtain anticipated results within the first two years of the program, the improvement in management capacities is significant. We can expect that the improvement over the long term would be remarkable, over a period greater than the established three-year limit of the program.

4- Human resources and volunteer management

Human resources management revolves around expert resources, ongoing training, access to a network of shared expertise, and a sense of respect and confidence between team members and members of the board. Regardless of whether team members are paid employees or volunteers, success is linked to the dedication of each individual.

Among the organizations encountered, we found a high intensity and stressful work environment for the team.

- Observed practices show that fatigue, isolation, financial uncertainty and questions of survival are the everyday lot of the manager.

Teamwork is part of the organizational culture.

- In some Aboriginal groups, innovative practices observed showed that the improvement of the work climate is facilitated by exchanges between staff and board members in sessions of exchanges and brainstorming, and there are very few relations of authority between the board and the staff.

Training is an essential action to ensure the renewal and continuation of the organization. The organization needs training at all levels, from the board to volunteers in the field. Participants from culturally diverse practices were greatly encouraged by networking and peer training, since the exchange and sharing of expertise creates opportunities for collaboration between managers from all regions and artistic disciplines. Aboriginal groups that participated in this research expressed the need to integrate a network for access to opportunities for exchange and professional collaborations. Participants working in disciplines other than theatre and dance also expressed the need for access to the mentoring program of The Flying Squad.

5- Community outreach

Community outreach is based on the relationship that the arts organization has developed with its community. Proper positioning of the organization and its product, and knowing one's market and clientele, are also ways in which to acquire a solid base of faithful members/clients.

For Aboriginal and culturally diverse organizations, it is hard to obtain equitable visibility outside their own communities, although their artistic approach is intended to be inclusive. Some feel marginalized, labeled or ghettoized. To reach a wider clientele, open up to communities outside the community of origin, while maintaining the relationship with the community of origin, is an ongoing challenge.

- Innovative practices observed showed that it is useful to set up a group of mechanisms allowing for the systematic measurement of public response, to communicate regularly with clients via a regularly updated database and via the moccasin telegraph or to benefit from the positioning of other organizations with the same cultural identity.

Setting up joint programming with community organizations or the education system and participating in promotional events or symposiums are valuable channels allowing the organization to reach its clients. Other innovative observed practices show us that partnership remains the best way of remaining present among the diverse clients.

Conclusion

With this study, participating organizations were able to benefit from a forum that generated the enthusiasm and energy required to support them in their day-to-day work. The next step will be to make the research results available to those who participated as well as those who could not be joined at the round tables.

Practices observed in participating organizations allow us to conclude that the impact of support programs for management and skills development seem to be lessened when the organization is submitted to internal turmoil; changes in leadership, minimal board involvement, less community involvement and an inability to mobilize staff and members for necessary changes. Inversely, the impact of these programs is greater when accompanied by a mentor or a training program within the organization.

By facilitating access to research, analysis, training and exchanges of ideas on the problems common to organizations, we enable them to accomplish their development toward more effective operations. Sharing the results on the practices observed and innovative practices relating to existing challenges would greatly benefit these organizations.

Introduction

I- Project Context

The context

At the initiative of the Canada Council for the Arts and the Department of Canadian Heritage, this study is intended to survey management practices of Aboriginal and culturally diverse organizations, and to indicate what these practices can teach us. For some years, the Canada Council and the Department of Canadian Heritage have been looking at existing arts management models in order to build a leadership culture among Aboriginal and culturally diverse arts organizations. To this end, programs of support were set up for these groups.

"2003 marked the end of the first year of the Capacity-Building Program to Support Culturally Diverse Artistic Practices, an initiative that demonstrated the Council's commitment to help sustain the operation of arts organizations dedicated to cultural diversity. Three-year grants of $90,000 enabled a total of 51 organizations to consolidate their administrative activities and infrastructures by, for example, hiring general managers, enhancing outreach vis-à-vis culturally diverse artists and audiences, and developing networks for touring."

Reaching 53 organizations from diverse cultures, another program called Stand Firm aimed to encourage links between peers through national and regional forums, workshops, teleseminars, teleconferences and on-line discussions. Sharing experiences in strategies, innovations and other major issues in arts organization management were on the agenda. Five of the cases studied in this research and most of the organizations that took part in the round tables of culturally diverse groups are members of Stand Firm.

While not yet eligible for the programs of Capacity Building and Stand Firm, 109 Aboriginal organizations were supported between 2000 and 2003 by the Canada Council through the various existing programs.

Another program allowed most theatre and dance organizations who took part in the round tables of this study to benefit from the expertise of The Flying Squad, a program that ...is focused mainly on assisting with effective planning and capacity building to further an organization's growth and development. Based on the sharing of knowledge between different generations of artistic directors and general managers - from strategic planning and audience development to mentorship and group initiatives, the Flying Squad is built on a wealth of stories about performing arts practitioners sharing their challenges and experiences. [1]

At Canadian Heritage, in the support programs of Cultural Spaces Canada, Arts Presentation Canada, National Arts Training Contribution Program and Canadian Arts and Heritage Consolidation Program, 47 Aboriginal organizations (totaling 51 projects) and 57 culturally diverse organizations (totaling 65 projects) were supported between 2001 and 2003.

The mandate

This study should provide a solution for the lack of information relating to the management practices of these organizations. The approach used in the production of this research (individual interviews and round tables) enabled participants to benefit from exchanges of information and discussions.

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[1] The Flying Squad: An Organizational Development Program in Dance, Canada Council for the Arts January 2004, http://www.canadacouncil.ca/grants/dance/cx12722212569390 6250.htm

I- Project Context

By questioning the management practices of the organizations studied, we were able to document their management models, which led us to:

- Examine the management practices on the basis of various aspects of management (management modules),
- Propose models for organizational development,
- Identify the optimum practices we observed,
- Convey information on practices that promote the development of small and medium arts organizations.

This research looks at three challenges:

- The recognition of management practices and their factors of success
- The development of skills
- The processes of exchanges on management practices.

The research report Perspectives on Innovative Management Practices for Aboriginal and Culturally Diverse Arts Organization is divided into five sections. Each looks at a management style along with practices observed and innovative practices encountered.

Acknowledgments

The authors are grateful to all those who have made possible the production of this research.

Participants

Our warm thanks to all of the participants of the round tables, and especially to the officials from the nine organizations who accepted to work with us for the case studies: Sandra Laronde, artistic director of Red Sky Performance, Geordy McCaffrey, director general of the Gabriel Dumont Institute Publishing Department, Linda Polik, arts administrator for SYANA, André Dudemaine, director general of Terres en vues, Justin Augustine, president, and David Woods, director general of Black Artists Network of Nova Scotia, Frantz Voltaire, president of CIDHICA, Jay Dodge, artistic director of Boca del Lupo Theatre, Sally Lee, director general of

Reel Asian International Film Festival, Su-Feh Lee, co-artistic director, and Joyce Rosario, manager of Battery Opera. Their generosity and time spent on this research most certainly contributed to the success of the transfer of knowledge through the sharing of experience. In Appendix 2 we have given a list of the individuals consulted.

Working Group

Our thanks as well to the members of the working group for their vision, their orientations and their support. The committee was composed of representatives from the Canada Council for the Arts: Anthony Bansfield, Claire McCaughey and Louise Profeit-LeBlanc, representatives from the Department of Canadian Heritage: Thirza Boychuk, Katharine Maloley and Myriam Merette, and representatives from the arts community: Kateri Akiwenzie-Damm, Jay Dodge, Rachel James, Sandra Laronde, Janet Lumb and Jane Marsland.

Consultants

Research was conducted by Les Productions Louise Poulin, a firm of consultants on Cultural Strategic Analysis, Arts Management and Feasibility and Marketing Studies. Study director Louise Poulin was assisted by Michèle Rousseau, host of the round tables, Harold Kacou, case study analyst, and Tatiana Krouglikova, reporter on the round tables.

Louise Poulin
November 2004

II - Methodology

METHODOLOGY

To fulfill the main objective of this study, organizations chosen to participate had to be representative of location (Pacific coast and central regions, as well as the Prairies, the Maritimes and Northern regions), size (maximum 7 employees), discipline (theatre, dance, music, visual arts, writing and publishing, multidisciplinary art and multimedia) and culture (Aboriginal and culturally diverse groups).

Once chosen, the nine (9) organizations participated in telephone interviews based on a standard questionnaire, which was distributed beforehand to the directors of these organizations and which addressed their current management practices. This information was then used to compile case studies of the individual organizations. Given the diversity of the chosen organizations, the same analytical tools were used to evaluate the gathered information.

This study also included six (6) round tables that took place between May 31-June 7, 2004. Fifty-five (55) professionals took part in these round tables, and additional professionals who weren't able to attend nonetheless participated through follow-up telephone interviews that same day or the next. Most of the nine organizations that participated in the case studies also participated in the round tables.

The majority of culturally diverse arts organizations participants in the round table are members of "Stand Firm" and receive funding from the "Capacity Building" program. Their ranks included managers, executive directors, and board members of the arts organization, as well as artistic directors.

TOOLS

In this study, we used the following tools:

- Interview questionnaire used for case studies **(Appendix 4)**
- Data collected during interviews, compiled by management indicator in "interview mapping model" (grid in **Appendix 4)**
- Six round tables **(Appendix 3)**
- List of consulted professionals **(Appendix 2)**
- Assessment of grant proposals, presentations, and the financial status of each organization to round out the picture of their management practices

ANALYTICAL FRAMEWORK

- Organizational structure, management leadership and governance
- Strategic and tactical planning
- Financial management and financing
- Human resources and volunteer management
- Community outreach

This analytical framework, which guided the elaboration of the questionnaire and the interviews, made for a uniform data collection process that ultimately optimized the study's ability to compare the various organization models in an appropriate context. This approach also facilitated the clear definition of concepts such as "organizational efficiency" and "innovative best practices".

II - Methodology

During the course of the interviews, the managers revealed the management practices of their organizations using various forms of description. Each described management practice (such as zero-deficit budgets and adjusted budgets based on last year's figures) was duly presumed unique and consequently considered as a potential innovative best practice.

Constraints of methodology

Considering the restricted resources of the study, the checking and crosschecking of gathered data was limited. Thus, the reputation of the interview participants and their management practices served to reassure us of the pertinence of their contributions. Admittedly, any such evaluation process is highly subjective; however, we stand by the relevance and potential benefits of this information for the targeted organizations, as well as for the Canada Council for the Arts/Department of Canadian Heritage steering committee.

As the definition of "efficiency" oscillates greatly, undertaking a study on the innovative best practices of effective management is rather risky. A best practice identified as "innovative" for one organization, may be quite commonplace for another organization. It is this paradox that this study strives to navigate.

III - Challenges and Constraints of Management Practices

The best practices that positively contribute to the organizational development of arts organizations are usually suggested as a result of outside pressure and have often led the organization to undertake even further development. The adaptability and ability of the organization to deal with this kind of constant change is what gauges the success of small and mid-scale arts organizations. In this report, current management practices have been listed as **Observed practices** and are accompanied by relevant **examples** taken from the case studies and the round tables.

Although innovative best practices are efficient tools in organizational development, we cannot ignore the **context and constraints** under which individual institutions must operate, as well as the **challenges** and **risks** they must face as their organization grows.

Innovative practices are not a panacea for organizational problems; they are meant to provide a source of inspiration for the improvement of management practices. These innovative best practices, which emerge from progressive and successful organizations, are means for achieving optimally efficient management performance. However, improvement does not consist solely of working better; it also entails doing that which will add value to the perceived quality of the organization's activities.

Finally, stable management within an organization reduces the stress felt by artists and managers, and helps to keep them focused on artistic planning and maintaining the high quality of their creations. The question is: how does an organization articulate these objectives and achieve the organizational health they require?

"Sustainability is the balance between administrative and artistic elements. "[4].

4 *"Arts division, Equity Office Workshop"*, Vancouver, February 28-March 1, 2003. Workshop notes.

III - Challenges and Constraints of Management Practices

TABLE I

EFFECTIVE PROCEDURE MODELS

Which management practices do arts organizations use for:

Clarifying and communicating the vision of their leaders?
Including key individuals and partners in the decision-making process?
Clarifying and communicating roles and responsibilities of internal personnel?
Maintaining a transparent management environment?
Attaining financial stability?
Mobilizing employees, volunteers and strategic partners?
Mobilizing their community, public and clients?

Identified practices are classified according to the following procedure models:

- **Organizational structure, management leadership and governance:**
  Participation of key individuals and community members in the decision-making process, clearly described roles and responsibilities
- **Strategic and tactical planning:**
  A clear and shared vision implemented during the planning process, coherent actions
- **Financial management and financing:**
  Financial health of the organization (stable and diversified sources, transparency in the follow-up and allocation of funds
- **Human resources and volunteer management:**
  Mobilization of resources (employees, volunteers, partners
- **Community outreach:**
  Recognition programs, mobilization and participation of the public / clients

III - Challenges and Constraints of Management Practices

Even though it is commonly known that certain management functions, when executed in a certain context, are more likely to generate success for the organization, « *the specific functions of management and/or characteristics of board that make for greater organization effectiveness are not well understood.* »[5] From this, we can conclude that regardless of the abundant literature available addressing the formulas, methods and approaches for success, there is very little consensus among key figures when it comes to defining and measuring success and efficiency.

It is decidedly difficult to reach consensus when defining an "efficient" organization. In order to propose a somewhat objective picture though, it can be said that an organization that clearly defines specific objectives and attained goals before they undertake a new project is more likely to be successful in their endeavors. Furthermore, should they use means and tools that increase their chances for success – never losing sight of how their performance will be rated and the inherent consequences – that organization can be said to possess a greater measure of efficiency.

The enthusiasm and good will of organization managers do have a limit, so it is essential for those managers to continuously seek new practices that will respond to their evolving needs. Oftentimes, new practices take the shape of a gradual change rather than a complete upheaval of the organizational development model.

Leadership, commitment, courage and openness are essential qualities for the long-term survival of small and mid-scale arts organizations, as well as a firm and strong presence in the community they serve. In short, the organization must adhere to the spirit of their mission, which is oftentimes greater than the organization itself.

5 *"Theses on non-profit organizational effectiveness. Non-profit and Voluntary sector quarterly, 28(2)"*, Herman & Renz, p. 115

Organizational structure, leadership management and governance

1

Organizational structure, leadership management and governance

1

"Finding the right board member is like casting. "

According to observed governance models, there is agreement on three (3) basic ideas:

- The organization must clearly define their vision and ensure that the board of directors shares this vision. It is then the responsibility of the board of directors to maintain that vision.
- The board of directors establish policies that members of the organization will adopt and undertake.
- The board of directors is responsible for guiding the activities of the organization and ensuring that they all contribute to the organization's objectives.

The only way to ensure that the organization achieves its mission is for permanent employees to evaluate the progress of the organization. The board of directors must define the parameters and ensure that they are respected.

The relationship between the board of directors and the executive director/coordinator is key to creating an efficient organization: *"Performance improves most when specific goals are established; the professional development of the board of directors and the executive director must be an ongoing process; mutual goal setting, not criticism, improves performance... The appraisal is a tool to help the board, along with the executive director, to identify future goals."*[7]

The reality remains however that there is a flagrant lack of resources for these organizations which are: *"...Generally undercapitalization and understaffed, and overwhelmed by the daily demands of growth of runnin gtheir organizations."*[8]

OBSERVED PRACTICES

THE EXPERIENCE AND INTUITION OF MANAGERS

The management style used is mostly dependent on the experience and intuition of the manager, as well as their versatility and flexibility. The success of the organizational structure is also oftentimes a product of the primary manager's experience with organizational development.

This, unfortunately, could lead to a crisis within the organizations (see Chapter 2).

PRECISE ROLES FOR BOARD OF DIRECTORS AND ADMINISTRATION MEMBERS

The structure seems to function more efficiently when board members have a precise role to play, in accordance with their expertise (ex. fundraising, public relations, digital technology).

Generally, the most efficient board of directors is comprised of members who were elected for a fixed period of time, and which adopts a transparent process for renewing member terms. In most organizations, the selection of board members is a strategic decision based on that person's ability to contribute valuable resources to the organization.

6 Camyar Chaichian, NeWorld Theatre. *"Arts division, Equity Office Workshop"*, Vancouver, February 28-March 1, 2003. Workshop notes.
7 *"The Effective Board Member's Orientation Manual"*, Ginsler & Associates Inc, 2000, page 11.
8 *"Capacity Building for Smal and Mid-Sized Arts Organizations"*, Report on the Arts Lab financing program, Minneapolis-St.Paul Metropolitan area, January 2003, page 2.

Organizational structure, leadership management and governance

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Rather than adopting a standard decision-making hierarchy (i.e. president, secretary, etc.), some Aboriginal art organizations choose a precedence model instead (i.e. first reporter, second reporter, etc). The rank of reporter is decided according to the criteria of the cultural community.

"Traditionally, the board of directors for an Aboriginal organization is referred to as a CIRCLE because it unites the resources of the board of directors and the community. The CIRCLE represents the oldest form of Aboriginal community structure, whereby the elders give their unconditional support to a project. However, many organizations today prefer to have artists on the board of directors so as to create more understanding about the needs of the artist."

PARTNERSHIPS

Due to a lack of accessible resources, partnerships are necessary and omnipresent in the functioning of any organization.

The shortage of management, marketing and production resources constrains organizations to develop partnerships with other organizations having the administrative, communication and production infrastructure they require. Organizations leverage these partnerships to obtain the administrative support that they are lacking. Partnerships may provide sharing of office space, management tools and administrative services, as well as volunteers' coordination.

Some organizations, such as Dance Umbrella of Ontario (DUO) and New Performance Works (NPW), offer cluster management, or shared services. These organizations provide small and mid-scale arts organizations with the administrative support they need, so that they can focus on their artistic mandate.

"We need an umbrella group to fulfill management needs that the festival cannot take upon itself. After the withdrawal of our first partner, it seemed natural for us to associate our organization with the local community radio station. By taking on some of our management functions, the station has helped the festival to achieve a sense of permanence and has helped us to reach our target audience – the Aboriginal community – as well as the broader community, with greater ease."

"Small organizations have to share their management resources without losing their close relationship with their audience. Their way of passing on knowledge is to use the apprentice-mentor approach. These organizations recognize the unconditional loyalty of their employees and base their successes on team spirit and the contributions of each member. This management style is known as 'multi-faceted transverse management'."

"The most beneficial aspect of the networking model encouraged by the 'Stand Firm Program' was that it put our festival in contact with other Asian community organizations. This allowed us to establish common goals related to cross-marketing and other future programming collaborations."

It is also necessary for the organization to have a strongly rooted presence in the community as this stimulates community interest in the organization and thus contributes to the survival and development of the organization. As part of the development of an Aboriginal Centre project, this organization worked with several local partners.

"The City Access Route was approached to approve an on/off ramp doorstep, and the City is entertaining designating the area bordering our site, "museum or artists row". We plan on hiring First Nations' students who have graduated from art schools, as well as those who come from Hospitality Services and Culinary Arts programs."

"Regional organizations must stay in touch with urban centres and this is extremely difficult considering financial constraints. The Aboriginal artistic community is based on social and personal relationships: We pride ourselves on being able to maintain communication and mutual understanding with other arts organizations and Aboriginal communities. We have succeeded in meeting people in different places and as a result, we have good relationships with people from all levels of society. These exchanges are very important and bring benefits to both parties."

MORE DIRECT INTERACTION BETWEEN BOARD MEMBERS AND STAFF

Small arts organizations favour more direct interaction between the board members and staff.

"Furthermore, many organizations use brainstorming sessions as a way to bring together employees, volunteers and members of the board of directors, and help maintain the organization's common vision."

"To contribute to organizational development we brainstorm during group sessions. By having a free flow of information that does not distinguish the board members from the staff, the work environment is much improved."

PROCEDURES AND JOB DESCRIPTIONS

The elaboration of procedures and simple job descriptions represent indispensable tools.

"Although decision-making can be made at any level – staff, board members, or volunteer – all decisions must be approved by the board of directors. This allows us to maintain very open, yet rigorous governance."

Organizational structure, leadership management and governance

1

INNOVATIVE BEST PRACTICES

CONTEXT	CHALLENGES	INNOVATIVE BEST PRACTICES RELATIVE TO CHALLENGES
Board members aren't involved enough	Defining the role of board members	• Opt for the precedence model used by Aboriginal organizations, rather than the standard decision-making hierarchy (i.e. president, secretary, etc.). • Organizations should select board of directors members strategically, according to their ability to contribute to the organization and mobilize crucial resources. • Board members act as ambassadors for the organization. • An advising committee that solicits artistic works in targeted communities and then sells the product by using specially developed marketing tools.
Lack of production, administration and communication infrastructure	Undertake products without adequate infrastructure, managing their own organization	• Develop partnerships with other organizations that have the infrastructure: partnerships that provide sharing of office space, management tools, administrative resources and volunteer coordination.
	Have a strongly rooted presence in the community to stimulate local interest in the organization and contribute to the survival and development of the organization	• Develop production or communication partnership with several local partners.
Maintain the Aboriginal and Culturally diverse perspective alive	Reinforce the community's collective identity	• A board of directors that is representative of the organization's cultural identity.
The small size of organizations	More direct interaction between the board members and staff	• Brainstorming that includes employees, volunteers and board members to maintain the organization's shared vision. • Team project development.

Strategic and tactical planning 2

Strategic and tactical planning 2

Indicators measuring organizational health demonstrate that clearly defining long-terms goals will greatly increase an organization's chance for success. Furthermore, having an administrative system and a well-planned calendar of activities are part and parcel of good planning in general. From the beginning, planning should include a clearly defined vision for the organization, as well as programming and financing, marketing and community outreach.

OBSERVED PRACTICES

INVOLVE THE BOARD OF DIRECTORS IN GROWTH MANAGEMENT

The board of directors should actively participate in the organization's growth management.

In their five-year development plan for the expansion of its centre, a visual arts centre undertook an organizational review in order to secure their vision over the long-term. During this process, the perseverance and strong commitment of the board and employees helped to create cohesion, as well as an understanding of the roles of everyone involved.

"We knew the need to formalized staff management practices including updated job descriptions for staff and annual performance evaluations... When it came to managing the big fundraising campaign, we identified the role of the Board as "opening doors."

After surviving a financial crisis when the organization had to deal with huge budget cuts for their programs and cut back on activities, a publishing organization elaborated and implemented – in partnership with the board – an ultimately successful marketing strategy. This plan created a big boost in demand and greatly impacted production capacity.

"In order to stimulate the development of our collections, we created an advisory committee comprised of the board of directors and Metis educators."

THE FEASIBILITY STUDY AS A TACTICAL PLANNING TOOL

A feasibility study for a future project serves as an opportunity for the organization to tactical planning, execute some mid-term strategic planning and come to terms with current reality.

When a culture of entrepreneurship is alive and well in an organization, the overall attitude is more geared towards action and the actual completion of projects.

"We find the means to turn our projects into reality, rather than creating projects that fit into our resources"

"The study provided us an assessment, our programs, marketing, human resources, finances, fundraising and comments on a long term vision for a Capital Campaign and the establishment of a larger centre."

Organizations have a somewhat precise idea of their mission and plan their activities on a yearly basis. However the most important aspect of planning is evaluating the feasibility of a project. Without this evaluation, long-term planning is often improvised.

Strategic and tactical planning 2

MANAGING CRISIS, MANAGING CHANGE

On many occasions, when resources are few, organizations are often constrained to shift into crisis management mode and call in mentors for assistance.

MENTORING

When undertaking strategic planning, an organization should have access to professionals with expertise in management models.

A crisis situation is triggered by a lack of funds to cover artist and administrator salaries, a lack of artistic vision and strategic planning, or the inability of the organization to sustain financing. Once in crisis management mode (or "changes management"), the presence of a mentor is of crucial importance.

There are particular symptoms – such as systemic power struggles, lack of community involvement, personality conflicts and staff quitting – that indicate when a crisis in management is imminent. One such symptom is called "hero tires": *"A single charismatic, driven individual holds the entire organization's mandate, contact list, working process, agenda, etc. in her/his head... It also depends on the good health, popularity, availability & communicativeness of the individual, and how able they are to delegate work to other folks. That's an organization on the brink of a management crisis.*[9] "

"The crisis – the money crisis – broke because the structure of the company was based on a model copied from an outside source. We explained all this to everyone who had expressed interest in being involved in the resolution process, and without forcing them to make their usual contribution. However, all did contribute to the solution because they understood that the company was also their company."

"The expert consultant has an objective eye and shows us how the problems we have already overcome were indicators of our current problems. The consultant's comprehension and explanation of the process gave us greater confidence in our ability to solve our own problems."

"We use a trial-and-error crisis management model, which under the supervision of mentors, has accelerated and crystallized employee training. For example, once we disassociated from management service provider, we did not reassume all administrative tasks: an independent accounting firm handled our financial management. This solution allowed us to concentrate on the development of the added value of our art form."

9 *"Crisis in arts organizations"*: Chat moderated by Nalo Hopkinson and David Findlay, February 2003.

INNOVATIVE BEST PRACTICES

CONTEXT	CHALLENGES	INNOVATIVE BEST PRACTICES RELATIVE TO CHALLENGES
Project success or the beginning of a new project	Sustaining constant growth of demand and dealing with the impact on production capacity	• Using the board members to help manage growth allows for greater cohesion between the board and employees, and greater understanding of roles.
Lack of clear vision or concrete objectives	Involving all concerned parties	• The board of directors supervises all activities and forms a work or advisory committee to ensure development strategies (production, marketing). • A feasibility study for future projects can be an excellent opportunity for the organization to hone their organizational structure and undertake long-term planning.
Lack of funds/inability to pay salaries	Crisis management	• Mentoring: an organization should have access to professionals with expertise in management models. • Implementing the essentials of strategic planning (such as programming and financing, marketing and community outreach) from the beginning.
. Lack of community involvement . Systemic power issues . Hero tires	Crisis management	• A trial-and-error crisis management model under the supervision of mentors, which can help to accelerate and crystallize employee training. • Involve all employees in the resolution of a crisis, because the organization also belongs to them.
Evolution of technology and production methods	Flexibility in adjusting plans	• Go ahead with plans to go digital in order to boost the commercialization potential of certain works.

Financial management and financing 3

Financial management and financing 3

According to observed practices, here are some ways in which to measure the financial health of an organization:

- ✓ Understand the seasonal cycles of the organization.
- ✓ Maintain enough revenue to execute planned activities and keep programming stable.
- ✓ Rely on an internal source of liquid assets to cover occasional lack of funds.
- ✓ Orient financial resource management towards revenues and not towards expenses. This strategy provides a more accurate picture of revenues, as well as an estimate of expenses for the coming year, because it is based on numbers from last year, the current market climate and the allocation of other operating costs (administration, marketing, etc.).
- ✓ At the end of each year, free surplus revenues to cover expenses.
- ✓ In case of a deficit, allocate surplus funds from previous years to cover the current deficit.
- ✓ Establish a reserve fund that can be tapped for contingency and growth expenses.
- ✓ Insist that the board of directors holds itself personally responsible for the organization's financial stability. In community-based organizations, the philanthropy of the community members is driven by a desire to help one another.

OBSERVED PRACTICES

The following practices are particular to a limited capacity for self-financing and debt.

CLOSED ENVELOPE, FIXED BUDGETS

When organizations are unable to assume a deficit, they oftentimes operate using a closed envelope, fixed budget.

The organizations that participated in this study have extremely reserved spending, and each dollar spent is valuable to the survival of the organization.

CASHBOX BUDGET AS A PRIVILEGED TOOL

The cashbox budget is the most commonly used by these organizations, as it allows a daily rendering of accounts and greater control over revenues and expenses.

Not one of the organizations that participated had reserve funds.

GOVERNMENT ASSISTANCE PROGRAMS

In terms of financing, the quantity of resources required, in terms of the time it takes to prepare and submit a grant proposal, is generally disproportionate to the amount of resources actually available for the purposes of creation, production, promotion and management.

Usually, an organization's activities are backed by one source of financing, for example, a project grant or a sponsorship. If financing is based on government assistance programs, the denial or non-renewal of a grant proposal compromises the activities of the organization.

Although employment programs have been useful in the past, they remain a short-term solution to cover a lack of (mostly) clerical employees. Furthermore, this strategy does not allow the employee to be trained according to the vision of the organization.

Financial management and financing 3

DIVERSIFICATION OF FINANCING SOURCES

Even though this strategy requires more effort (multiple grant proposals, fundraising events, soliciting sponsorships, gaming funding etc.), organizations that have a diversification of financing sources are more financially stable.

> Organizations must have diverse sources of financing. Grant programs often address one specific activity that must be combined with other projects that have their own grant programs. This strategy helps to create a growth in activity that can only be executed with more money.

> Arts organizations must continue to foster their networks as fundraising is a never-ending task.

ASSOCIATIONS WITH THE PRIVATE SECTOR (EXCHANGE OF SERVICES)

The organizations that participated had agreements with the private sector, which generally consisted of service sponsorships and often contributed to the development of partnerships (see Chapter 1).

Exchange of services is by far the most important form of financing from the private sector, even more so than monetary donations and corporate sponsorships, which are almost non-existent anyway.

> Work methods being different, we have to find new and creative ways to run subscription campaigns. Our greatest challenge is to establish partnerships between arts organizations and financial institutions that will serve the needs of the community.

Financial management and financing 3

INNOVATIVE BEST PRACTICES

CONTEXT	CHALLENGES	INNOVATIVE BEST PRACTICES RELATIVE TO CHALLENGES
Small and mid-scale arts organizations have little financial resources available	Inability to generate debt because they cannot assume a deficit	Using a fixed budget.
	Fulfilling their financial obligations by generating enough revenue	Being extremely creative in the diversification of revenue sources (special events, games, draws, auctions)
Usually, an organization's activities are backed by one source of financing, for example, a project grant	The organization's activities are compromised because of a lack of assistance funds	Developing partnerships in order to have access to the production, training, promotion and publishing infrastructures the proposed activities require.
Small organizations cannot offer sponsors high visibility or wide media attention, so there are few sponsorships	Using the board members to help consolidate partnerships	Negotiating service sponsorships and partnerships that will provide services or production and marketing support.
Sector perceived as being non-productive on a profit level	. Develop an angle . Increase notoriety . Validate the economic and socio-educational benefits of the organization	Undertaking an impact study.

Human resources and volunteer management

4

Human resources and volunteer management

4

Human resources management revolves around expert resources, ongoing training, access to a network of shared expertise, and a sense of respect and confidence between team members and members of the board. *"Leadership teams also provide structure for bringing together all the parts into a whole... the intensity and longevity of the team as a factor in their ability to create and sustain positive change in their organizations."*[10] Regardless of whether team members are paid employees or volunteers, success is linked to the dedication of each individual.

In order to ensure the next generation of talent and the long-term viability of the organization, ongoing training is essential. Discussions between peers from different organizations addressing common problems and daily issues are mutually beneficial in that professionals can learn from one another. Organization managers are thus inspired and can hone their vision to deal with their daily concerns, but all levels of the organization (board members, volunteers, etc.) benefit from ongoing training. Training can be delivered through mentoring, networking, and self-training (internal). However, it is crucial for training to be backed by a solid plan and adequate funding.

It is necessary that support tools be developed to link the internal strengths of the organization and to promote leadership. In this way, it is important to have manuals, regulation and job descriptions that are clearly and transparently defined.

OBSERVED PRACTICES

MINIMAL HIERARCHY WITHIN THE TEAM

As teams are generally small in size, there is little hierarchy within these organizations.

« Teamwork is a necessary part of any cultural organizations. In this way, projects are a team effort and are well documented so that we can create a continuity of activity within the organization that will ensure its long-term viability. »

« Once we realized that we had established a solid core in our team, it seemed natural to establish our action plans and annual planning as a team. »

A TEAM HINGED ON ONE KEY PERSON

Fatigue, isolation, financial uncertainty and questions of survival are all part of a manager's daily challenges. This situation creates a high intensity and stressful work environment for the team.

The "team" usually refers to two or three persons, one of whom is the key player who takes responsibility for work procedures, the database, agenda, etc. and on whose abilities to delegate work to other assures the health of the organizations.

« Right now we have multi-disciplinary administrators who do everything, but we need personnel. We hope to introduce criteria that will more clearly define our organization's core management, because we also have to deal with seasonal workers who are being asked to fulfil numerous different roles. The lack of funds leads to a lack of qualified personnel and to the improbability of training new administrators. »

10 "Capacity Building for Smal and Mid-Sized Arts Organizations", Report on the Arts Lab financing program, Minneapolis-St Paul Metropolitan area, January 2003, page 2.

Human resources and volunteer management

4

TRAINING THE NEXT GENERATION OF TALENT

It is undoubtedly difficult gaining access to a large pool of expert resources and specialists, so training remains key. In the case of employee management, the eternal challenge is ensuring the long-term viability of the organization, whereas in human resources management, the emphasis is on preparing the next generation of talent.

« We have initiated some training and apprenticeship programs to ensure future artistic direction. »

« It took us three years to train our current artistic director. We already knew what we wanted him to achieve... Currently, the organization uses a model that is based on our changing needs, that is to say employees are trained in such a way as to develop their innate talents and skills. The mandate of the company is the mandate of the employee, and that is to unite the company's principles with the spirit of entrepreneurship. »

« The administrative staff is composed of highly qualified individuals who inspire their team with their talents. One and all benefit by this stable support, and the team is now composed of members who can handle any task. »

« In Nunavut, there is a serious lack of personnel who are management trained and interested in working in the arts. Although we can train people ourselves – even if they are accountants or lawyers – the problem remains that personnel eventually leave for greener pastures. Our biggest competitor in the recruitment of specialized resources is the government, because their salaries are definitely more than an organization of our size can offer. We're dependent on Montréal for recruitment. »

« We favor a self-taught management approach, but for artistic matters, we rely on internship-mentor programs to keep the pool of new talent replenished.

VOLUNTEERS

Volunteer pools are reserves of labor that can be called in according to their numbers, their competencies or their level of commitment.

In some cases, these reserves give access to experts or retired specialists.

« We decided to investigate every possible collaboration to offset the structural weakness in our management department caused by lack of financing resources... As such we greatly benefit from using retired expert volunteers. »

« In addition to our daily tasks, we must train, recruit and encourage volunteers who are – for the most part – temporary help. The organization must also foster solidarity between voluntary team members and recognize their contributions by taking them out for a volunteer dinner, for example. »

« Two weeks previous to the festival, all our volunteers must undergo an orientation and training session to familiarize them with festival activities and with their upcoming responsibilities. We also provide them with a procedures manual and a job description. »

Human resources and volunteer management

4

COMMUNITY INVOLVEMENT

Encouraging community involvement can be done with various resources (advisory committees, artists, clients) and through various planned events.

» To educate the collective communities of Québec about the kinds of people that are attracted to our event, we have access to a large pool of volunteers that really identify with what we do and who really want to contribute in one way or another. «

INNOVATIVE BEST PRACTICES

CONTEXT	CHALLENGES	INNOVATIVE BEST PRACTICES RELATIVE TO CHALLENGES
Lack of financial resources, non-competitive salaries	Gaining access to adequate numbers of well-trained human resources; stimulating self-training	• Create a bank of expert volunteers/council of elders and tap a network of important contacts. • Compile a pool of expert volunteers who are specially trained and retired.
The size of the team, in comparison to the scope of the work creates a stressful environment	Maintaining a harmonious work environment	• Develop a general problem resolution strategy; actively take part in the solution. • Develop a volunteer recognition program.
Lack of managers to whom to pass the torch	Sustain training to ensure the long-term viability of the organization and ensure the next generation of talent	• Encourage training through key Education partnerships. • Create self-training and internship-mentor programs.

Community outreach 5

Community outreach 5

Community outreach is based on the relationship that the Aboriginal or culturally diverse arts organization has developed with their community. The organization must really perform in order to gain the confident support of their community. In developing closer ties with the community, the organization must identify mentors, leaders and partners within that community. Proper positioning of the organization and its product, and knowing one's market and clientele, are also ways in which to acquire a solid base of faithful members/clients. On top of this, these organizations must also deal with the double task of (1) reaching organizations and communities outside their own community, and (2) maintaining relationships with cultures other than the one to which they belong. To this end, a more sophisticated approach must often be taken.

OBSERVED PRACTICES

THE MARGINALIZATION OF ART ISSUING BY ABORIGINAL OR CULTURALLY DIVERSE GROUPS

Although the artistic domain claims to be inclusive, it still seems difficult to achieve any kind of status without being marginalized, labeled or ghettoized. Reaching a wider public and getting a foothold in communities other than their own remain a challenge.

In order to increase their visibility, an organization must associate itself with major partners (promoters, arts organizations, media, co-producers) whose influence and leadership opinion will help secure the notoriety and credibility of the event, as well as the value of the brand. Otherwise, they may also consider maintaining close and permanent ties with communities other than the one to which they belong.

> Our partnership with Radio-Canada vis-à-vis the broadcasting of our various programs ensures we reach a larger audience beyond our own community.

ORGANIZATIONS MUST IMPLEMENT FOLLOW-UP MEASURES TO STAY IN TOUCH WITH CLIENTS.

In the art world, the public is ever shifting and clients are fickle and unpredictable. It is thus extremely difficult to maintain contact with clients.

The information gathered about their public allowed a theatre company to get a better picture of their public and thus make adjustments on an artistic level. Also, knowing the geographical location of their audience allowed them to plan tours with greater efficiency.

> We developed a reservation and customer management software that can be accessed on line or over the phone. It is now possible for us to locate and solicit all those who previously booked tickets and might be interested in supporting us.

> We had to develop a formalized audience feedback mechanism to be used at exhibitions to measure responses to our exhibitions.

> After each performance, we allow the public and the actors to meet. We also have a comment book and we have done opinion surveys too. In order to maintain that relationship, we ask our public to leave us their coordinates, which we then use to create detailed databases.

Community outreach 5

IMPORTANCE OF TIES WITH THE COMMUNITY

The involvement of community members in the organization's activities greatly contributes to developing community outreach and a sense of collective ownership.

Aboriginal arts organizations have the strongest communication networks. Aboriginal Peoples maintain contact with their network through use of the "*Moccasin Telegraph*", a traditional mode of communication that they have been using for over a thousand years.

« *Moccasin Telegraph* – or word of mouth – has helped us to promote Aboriginal writers and artists. Arts organizations have increased their numbers of Aboriginal artists and they have recruited promotional agencies to validate authentic Aboriginal art. This increased respect of Aboriginal art has subsequently created a demand for more books on the subject and greater notoriety for these organizations. All of these initiatives contribute to encouraging and promoting Aboriginals writers and artists. »

« The managers have personal contacts in different organizations and this contributes to community outreach in a holistic way. In Toronto, it's very important to have key contacts in communications... In particular, our organization fosters international contacts through 'Honoring Words,' which helps provide writers with opportunities. »

BEING SENSITIVE TO THE COMMUNITY

« We did not rush our launch into the market. We took the time to let the media and artistic community know what we are doing, and then used the feedback from critics, the media and peers to identify the best moment for our launch... It's a matter of having the right vision, at the right time, with the right people and in the right place. »

DEVELOP PARTNERSHIPS TO ENCOURAGE DISSEMINATION

The lack of financial resources and of an internal marketing structure constrains organizations to either develop partnerships with promoters (performance venues, galleries, publishers, distributors) or rely on organized networks.

In this way, the partner takes care of the dissemination aspects and the organization doesn't have to dedicate too much energy to marketing. A partnership with media is especially successful as it ensures high visibility with an organization's target audience.

DIVERSIFICATION OF PROGRAMMING IN ACCODANCE WITH THE TARGET AUDIENCE

Maintaining contact with the client is the raison d'être of an arts organization. It is then crucial that they develop and implement measures to follow-up with their public, listen to the public's needs and interests, and be aware of their environment.

Whether it is workshops, theatre sports, fine arts, arts discovery programs or documentary videos, getting closer to the target audience also nourishes the organization's artistic direction and ultimately directs future programming.

Community outreach 5

“ In order to better reach our audience, we have developed joint projects with other arts-related community groups, as well as developed educational programming for schools. ”

“ We are committed to programming which is based on the concept of dialogue and animation, and consider out community and our audience to be the broadest range of Canadians from all backgrounds and culture. ”

“ With every performance, we have a web of other activities happening on-site that are arts-related: workshops, post-show meetings between artists and the public. We feel as if it's out duty to educate and inform the public. ”

“ We realized that by having activities all year long, we created a more permanent link with our audiences and it even encouraged other organizations – particularly in the media – to develop partnerships with us. ”

INNOVATIVE BEST PRACTICES

CONTEXT	CHALLENGES	INNOVATIVE BEST PRACTICES RELATIVE TO CHALLENGES
The marginalization of art produced by Aboriginal or culturally diverse groups	Difficulty getting adequate visibility and not being marginalized	Create media partnerships to ensure visibility. • Rely on the board of directors to use their influence with the media. • Establish close and permanent links with the target community and communities beyond.
Being labeled or ghettoized even though the artistic work is considered inclusive	Reach a broader audience: make inroads in communities other than the target community	• Associate with major partners (promoters, arts organizations, media, co-producers) whose influence and leadership opinion will help secure the notoriety and credibility of the event and the value of the brand.
An ever-shifting public and clients who are fickle and unpredictable	Create client loyalty; identify the networks through which they can be reached	Implementing resources and tools to: • Systematically measure public response • Communicate regularly with clients via a regularly updated database • Communicate regularly with clients via *“Moccasin Telegraph”* (word of mouth) • Benefit from the positioning of other organizations with the same cultural identity
All members of one collective community are not necessarily cultural consumers	Maintain links with the client	• Adjust programming and hone the product to appeal to the target audience.

Summary of principal challenges to overcome and the relative innovative best practices

Table II

Summary of principal challenges to overcome and the relative innovative best practices

TABLE II

CONTEXT	CHALLENGES	INNOVATIVE BEST PRACTICES RELATIVE TO CHALLENGES
1. ORGANIZATIONAL STRUCTURE, LEADERSHIP MANAGEMENT AND GOVERNANCE		
Board members aren't involved enough	Defining the role of board members	• Opt for the precedence model used by Aboriginal organizations, rather than the standard decision-making hierarchy (i.e. president, secretary, etc.). • Organizations should select board of directors members strategically, according to their ability to contribute to the organization and mobilize crucial resources. • Board members act as ambassadors for the organization. • An advising committee that solicits artistic works in targeted communities and then sells the product by using specially developed marketing tools.
Lack of production, administration and communication infrastructure	Undertake products without adequate infrastructure; managing their own organization	• Develop partnerships with other organizations that have the infrastructure: partnerships that provide sharing of office space, management tools, administrative resources and volunteer coordination.
	Have a strongly rooted presence in the community to stimulate local interest in the organization and contribute to the survival and development of the organization	• Develop production or communication partnership with several local partners.
Maintain the Aboriginal and Culturally diverse perspective alive	Reinforce the community's collective identity	• A board of directors that is representative of the organization's cultural identity.
The small size of organizations	More direct interaction between the board members and staff	• Brainstorming that includes employees, volunteers and board members to maintain the organization's shared vision. • Team project development.

Summary of principal challenges to overcome and the relative innovative best practices

TABLE II (CONTINUED)

CONTEXT	CHALLENGES	INNOVATIVE BEST PRACTICES RELATIVE TO CHALLENGES
2. STRATEGIC AND TACTICAL PLANNING		
Project success or the beginning of a new project	Sustaining constant growth of demand and dealing with the impact on production capacity	• Using the board members to help manage growth allows for greater cohesion between the board and employees, and greater understanding of roles.
Lack of clear vision or concrete objectives	Involving all concerned parties	• The board of directors supervises all activities and forms a work or advisory committee to ensure development strategies (production, marketing). • A feasibility study for future projects can be an excellent opportunity for the organization to hone their organizational structure and undertake long-term planning.
Lack of funds/inability to pay salaries	Crisis management	• Mentoring: an organization should have access to professionals with expertise in management models. • Implementing the essentials of strategic planning (such as programming and financing, marketing and community outreach) from the beginning.
• Lack of community involvement • Systemic power issues • Hero tires	Crisis management	• A trial-and-error crisis management model under the supervision of mentors, which can help to accelerate and crystallize employee training. • Involve all employees in the resolution of a crisis, because the organization also belongs to them.
Evolution of technology and production methods	Flexibility in adjusting plans	• Go ahead with plans to go digital in order to boost the commercialization potential of certain works.

Summary of principal challenges to overcome and the relative innovative best practices

TABLE II (CONTINUED)

CONTEXT	CHALLENGES	INNOVATIVE BEST PRACTICES RELATIVE TO CHALLENGES
3. FINANCIAL MANAGEMENT AND FINANCING		
Small and mid-scale arts organizations have little financial resources available	Inability to generate debt because they cannot assume a deficit	Using a fixed budget.
	Fulfilling their financial obligations by generating enough revenue	Being extremely creative in the diversification of revenue sources (special events, games, draws, auctions)
Usually, an organization's activities are backed by one source of financing, for example, a project grant	The organization's activities are compromised because of a lack of assistance funds	Developing partnerships in order to have access to the production, training, promotion and publishing infrastructures the proposed activities require.
Small organizations cannot offer sponsors high visibility or wide media attention, so there are few sponsorships	Using the board members to help consolidate partnerships	Negotiating service sponsorships and partnerships that will provide services or production and marketing support.
Sector perceived as being non-productive on a profit level	• Develop an angle • Increase notoriety • Validate the economic and socio-educational benefits of the organization	Undertaking an impact study.

Summary of principal challenges to overcome and the relative innovative best practices

TABLE II (CONTINUED)

CONTEXT	CHALLENGES	INNOVATIVE BEST PRACTICES RELATIVE TO CHALLENGES
4. HUMAN RESOURCES AND VOLUNTEER MANAGEMENT		
Lack of financial resources, non-competitive salaries	Gaining access to adequate numbers of well-trained human resources; stimulating self-training	• Create a bank of expert volunteers/council of elders and tap a network of important contacts. • Compile a pool of expert volunteers who are specially trained and retired.
The size of the team, in comparison to the scope of the work creates a stressful environment	Maintaining a harmonious work environment	• Develop a general problem resolution strategy: actively take part in the solution. • Develop a volunteer recognition program.
Lack of managers to whom to pass the torch	Sustain training to ensure the long-term viability of the organization and ensure the next generation of talent	• Encourage training through key Education partnerships. • Create self-training and internship-mentor programs.
Lack of financial resources, non-competitive salaries	Gaining access to adequate numbers of well-trained human resources; stimulating self-training	• Create a bank of expert volunteers/council of elders and tap a network of important contacts. • Compile a pool of expert volunteers who are specially trained and retired.

Summary of principal challenges to overcome and the relative innovative best practices

TABLE II (CONTINUED)

CONTEXT	CHALLENGES	INNOVATIVE BEST PRACTICES RELATIVE TO CHALLENGES
5. COMMUNITY OUTREACH		
The marginalization of art produced by Aboriginal or culturally diverse groups	Difficulty getting adequate visibility and not being marginalized	Create media partnerships to ensure visibility. • Rely on the board members to use their influence with the media. • Establish close and permanent links with the target community and communities beyond.
Being labelled or ghettoized even though the artistic work is considered inclusive	Reach a broader audience: make inroads in communities other than the target community	• Associate with major partners (promoters, arts organizations, media, co-producers) whose influence and leadership opinion will help secure the notoriety and credibility of the event and the value of the brand.
An ever-shifting public and clients who are fickle and unpredictable	Create client loyalty; identify the networks through which they can be reached	Implementing resources and tools to: • Systematically measure public response • Communicate regularly with clients via a regularly updated database • Communicate regularly with clients via *"Moccasin Telegraph"* (word of mouth) • Benefit from the positioning of other organizations with the same cultural identity
All members of one collective community are not necessarily cultural consumers	Maintain links with the client	• Adjust programming and hone the product to appeal to the target audience.

Appendix 1

Nine Case – Studies

BANNS - BLACK ARTISTS NETWORK OF NOVA SCOTIA

City:	Discipline:	Type of group:	Annual revenue:
Halifax, Nova Scotia	**Inter Arts**	**Culturally diverse**	**$200,000**

"To be an effective vehicle for the articulation of the Black arts perspective in regards to issues and concerns that affect the Black community in Nova Scotia, we work on promoting the inclusion of Black art in the province, because it is lacking greatly."

1. CONTEXT AND MANAGEMENT CHALLENGES

The Black Artist Network of Nova Scotia (BANNS) is a non-profit arts and culture organization and the only Black multi-disciplinary grassroots arts organization in Halifax Regional Municipality. Its mission is to promote the black artistic community in NS, as well as increase the visibility of Nova Scotia's black artists in both NS and Canada. Additionally, BANNS works in collaboration with African-Nova Scotian Communities (ANSC) to carry out the development and performance of their artistic works across the province.

The Black Artists Network of Nova Scotia was founded in 1992 by a group of multi-disciplinary artists from the metropolitan Halifax/ Dartmouth area. These artists saw a need to develop an independent organization that could represent Black artists and Black art interests in Nova Scotia and which could develop projects sensitive to the Black community. This Program opened opportunities for the emergence of other projects, such as: The BANNS website, The Preston Festival, Various arts related workshops, Various exhibitions, etc.

At that time, **there was no point of reference for black artists within the NS artistic community.**
Education represented the greatest challenge.

Over the years, other activities and events were added:

- ⇒ Special workshops designed for BANNS members
- ⇒ Film screenings
- ⇒ Compilation of a directory of black artists in NS
- ⇒ A province-wide art exhibit
- ⇒ PRESTON, a multi-disciplinary cultural festival
- ⇒ The opening of B-space (an art gallery and arts training centre with performance venue)

The organizational structure of BANNS consists of a board of directors, which elects an executive committee to undertake the management of the organization.
There is currently only 1 permanent employee and approximately 6 volunteers, depending on needs.

Although the opening of the gallery was a success to be proud of, BANNS was then faced with a **lack of expert** resources to run the gallery.

2. INNOVATIVE PRACTICES IDENTIFIED

Leadership and organizational structure

The organization maintains links with all members (membership comes from communities across the province) through periodic visits by project staff and **board leaders to rural and isolated communities** in order to consult with artists and to develop community projects.

BANNS works with a wide variety of institutions and cultural organizations to develop working partnerships. Some of the institutions/organizations with which BANNS has developed project partnerships in the past include: the African Nova Scotia Music Association, Black Cultural Centre of NS, CANBAIA, Centre For Art Tapes, Dalhousie Art Gallery, Dartmouth Heritage Museum, Halifax Regional Library, Oxfam Canada, Eye Level Gallery, National Film Board, and Nova Scotia College of Art and Design. BANNS is a member of the Black Cultural Society of Nova Scotia and Canadian Black Artists In Action (CANBAIA). Some of these organizations had the capacity to provide things BANNS may need for a project (space, funding, expertise etc.).

Financing

Last year, a major source of funding was terminated and this greatly affected the organization's financial situation. BANNS had no choice but to undertake a new financing strategy. To **meet their budgetary obligations,** BANNS used considerable creativity to generate their own revenues. Their initiatives included:

- ⇒ **Planning** special events, such as art auctions
- ⇒ **Organizing** draws and lotteries
- ⇒ **Establishing** membership fees
- ⇒ **Seeking** corporate sponsorship

In addition to this, **BANNS also undertook other projects in partnership with other organizations** to create additional resources to help them deal with financial constraints. The list above details the various institutions and cultural organizations with which they have developed working partnerships. These partnerships have helped to maintain an employed part-time staff.

Human resources and volunteer management

BANNS relied on **volunteers to compensate for the lack of paid human resources;** this is how they solved the problems surrounding the recruitment of the gallery curator.

BANNS - BLACK ARTISTS NETWORK OF NOVA SCOTIA

Community outreach

To increase the visibility of black artists and their work, BANNS:

- ⇒ **Initiated** an educational program – including schools visits to the gallery to explore African Nova Scotia Art and art history –to make the history and art of the Black community in NS more accessible to everyone and specially the youth, the new generation of audiences.
- ⇒ **Created workshops** led by actual artists (visual, musical, etc) to gain access to schools
- ⇒ **Participated** in joint projects with other arts-related community groups
- ⇒ **Contributed** to the programming of other community events

As a result, BANNS has received **countless accolades from their audience** as well as ongoing feedback on how they can improve their services to better reflect the interests of the community. Also, their membership has increased significantly.

BATTERY OPERA PERFORMING ARTS SOCIETY

City:	Discipline:	Type of group:	Annual revenue:
Vancouver, B.C.	**Theatre and Dance**	**Culturally diverse**	**$200,000**

"While describing the vision, make sure to set clear intentions and to set clear goals which are achievable."

1. CONTEXT AND MANAGEMENT CHALLENGES

Battery Opera (BO) is a small organization focusing on theatre and dance, with special emphasis on the martial arts as part of training. The brainchild of 2 artistic directors, BO was founded in Vancouver in 1995 and until 2001, received administrative support from New Performance Works (NPW), a Vancouver-based organization that supplies management services to small artistic organizations.

After 2001, thanks to the resounding success of their work *"Spektator"*, BO was forced to rethink their management model for the sake of efficiency and growth. In response to helpful recommendations from various arts consultants, BO terminated their arrangement with NPW and made adjustments in their organization by objectively evaluating their administrative needs and redefining the distribution of human resources. In this way, BO saw the **emergence of a unique management model.**

Since then, BO has produced a number of other successful works, culminating in winning the 2003 Alcan Award in Dance for "Cyclops", undertaken international tours, reinforced their management ranks, and embarked on elaborating a strategic plan that includes market development and artist representation.

To appeal to an audience that is both youthful and interested in interdisciplinary / avant-garde arts, BO leveraged their development with the following initiatives:

⇒ Various workshops, with special emphasis on martial arts, for elementary schoolchildren, actors and professional dancers
⇒ Formation of the Battery Opera Band (BOB's lounge) charged with the development and promotion of BO's musical repertoire
⇒ Development of a website geared towards disseminating information about the company and its works to the general public as well as key stakeholders.

Generally, teamwork is a big part of the BO environment. As a result, projects are developed as a team and the development process is documented to insure the long-term continuity of the organization's activities. BO develops short-term and long-term goals for the organization and develops 3-year plans according to those goals.

The administrative direction at BO does recognize the need for professional development. Currently, the organization does not have an extensive volunteer base, except for the board of directors. BO favors a practical approach to management, with a training strategy executed mainly through mentorship. For artistic matters, they also rely on internship-mentor programs to keep the pool of new talent replenished.

2. INNOVATIVE PRACTICES IDENTIFIED Leadership and

Organizational structure

BO is an organization that **aligns its organizational structure with its strategy.**

Once disassociated from NPW, BO did not reassume all administrative tasks; for example, an independent accounting firm continues to handle their financial management. This decision **adds value** as it allows BO to better concentrate their efforts on optimizing the artistic merit of the work. Hiring an administrative staff after the disassociation from NPW brought more focus on the artistic aspect of the company.

The **allocation of tasks is defined as clearly separate** for the board of directors and the employees. While the employees elaborate the programs, the board of directors meets quarterly to discuss future plans as well as report on past and future activities. The board members are not only supporters of the organization, but act as stewards of the public funds that the organization receives. They approve the budget at the beginning of the year, and make sure that BO remains fiscally responsible throughout the year.

Strategic planning

BO **functions on a three-year plan,** which sets the baselines for each year's programs. Although **the plan affects programming,** this is not its ultimate goal. Its goal is to define objectives that are **clear, realistic, coherent and in line with the overall vision of BO.**

Human resources and volunteer management

Human resources management is handled **proactively;** BO has developed an **internal infrastructure** around two artistic directors and an administrative director to deal with the needs of the internship-mentor program.

The training of management personnel uses the same approach as the mentor program, with the full support of Canada Council for the Arts "Flying Squad" Program.

Another distinctive trait of the management team is their **multi-tasking skill,** which has grown over time thanks to the absence a formal job description for the employees. Consequently the responsive time of the organization (in terms of responding to multiple requests) is faster and the administrative director could also act as volunteer coordinator or tour manager.

BO has adopted a **crisis management model** based on trials and errors. This model is under the careful supervision of mentors (specialists in the field) and will accelerate and crystallize the apprenticeship of new employees. For example, before touring Croatia, the team met with a consultant in international venues to benefit from his coaching and guidance.

Community outreach

Community outreach is achieved by finding ways to mobilize the community within the primary activity of the organization: artistic creation. Outreach is integrated into the artistic process. For example, rehearsal periods prior to each production include morning classes with the company, which are open to public participation. Here, the strategy can be considered as **process-driven.**

In addition to that, BO uses actions such as notices on websites, newsletters in Dance Central, internal or shared mailing lists, etc.

BO is building **community outreach strategies with local presenters,** by working as closely as possible with them, since they remain the **link between the artist and the community.** For the presentation of "Spektator" in Montreal, Studio 303 organized three workshops in order to include the audience in the production and marketing of the show. This greatly contributed to spreading the word about upcoming performances.

Furthermore, the **auditions/free workshops,** which unite theatrical actors and dancers for a period of 2-3 days, work both as a **community outreach event and as training for the next generation of artists.**

The creation of a **digital trailer** by CBC for "Spektator" became an important promotional tool for BO; the CBC broadcast the trailer with exceptional frequency and thus greatly contributed to the success of the show and to some extent, to the renowned of the company.

Nine Case – Studies

BOCA DEL LUPO

City:	Discipline:	Type of group:	Annual revenue:
Vancouver, B.C.	**Theatre**	**Culturally diverse**	**$200,000**

"Finding the means to make our projects a reality, rather than making our projects fit the means. "

1. CONTEXT AND MANAGEMENT CHALLENGES

Founded in 1996 in Vancouver, Boca Del Lupo (BDL) creates new works of physical theatre. Five Simon Fraser University students founded the company, one of which is the current artistic director, Jay Dodge. Initially, the company was focused on training, rehearsals and creation.

BDL produces at least one production per year and they have kept that pace since the beginning. Furthermore, they have coordinated numerous workshops for the benefit of professional artists, as well as members of the community and those in the education sector. BDL distinguishes itself year after year – without exception – for the quality and originality of their works, which continue to win accolades and awards: "The Alcan Performing Arts Award 2004" and "Best in the West 2001" by Westender Magazine.

With their outdoor productions, three to date, they are currently the only theatre company in Vancouver offering free theatre performances to the public. Although widely successful both publicly and critically, maintaining a free outdoor production presents many challenges. The first and foremost challenge is **funding,** followed closely by **issues of audience capacity.** Given the popularity of these productions, if the audience is too large, it may hinder the audience experience of the show.

For the past two years BDL has been trying to add touring to its operations. There seems to be a lack of interest by presenters to come to Vancouver to see productions, let alone bring them to their theatres. However, this past year BDL created an international co-production (San Banquito Teatro – Mexico), which enabled them to break into the national and continental touring circuit. They hope to continue to tour in the coming years.

Revenues have increased 123% since 2000 going from $86,000 to $200,000 in 2003, particularly in the sponsorship and earned revenues fields. This is a real testimony to their dedication to fundraising and direct appeals.

As to human resources, there are currently only 2 full-time positions (director and artistic producer), all other positions being contractual. The search to recruit an administrative manager failed, thanks to adaptation difficulties and financial constraints.

2. INNOVATIVE PRACTICES IDENTIFIED

Leadership and organizational structure

BDL has a strong and committed board composed of 7 board members who help with fundraising, accountability and strategic planning. BDL operates with an entrepreneurial model allowing the company to keep a regular financial cycle even through the ebb and flow of arts funding cycles.

The activities of the board are focused on committees:

⇒ Public relations and marketing
⇒ Finance
⇒ Development and fundraising
⇒ Policies and human resources

These committees came up with the strategic plan and the communication plan for BDL.

BDL's board of directors is chosen according to a model that favors **financial stability.** Members include directors and vice presidents of fundraising companies, public relations firms, arts institutions and IT companies. This greatly explains how BDL was able to double their budget in just 3 years. Recruited board members must make a **firm** commitment of 3 years, as well as attend brainstorming sessions every 6 months and attend monthly meetings. The mandate of the board of directors is generally strategic and linked to the general governance of the organization.

The organization's managers are dedicated to maintaining a **flexible structure** so that the organization can reinvent itself as needed. This baseline is a result of the **organization's strong entrepreneurial** culture, which is constantly seeking to develop realistic plans and then execute them.

Strategic planning

BDL's planning seems to be **more tactical than strategic.** Planning is a **project-based approach:** conceiving, producing, funding and fine-tuning marketing efforts one event at the time. This represents planning up to a year and a half in advance. Long term sustainability of the organization is secondary.

For BDL to maintain the level of production and growth currently undertaken, it has identified a need for more stable funding (i.e. operating funding). They wish to underwrite an administrative position within the company in order to better capitalize on the benefits of longer-term strategic planning. **They have identified the nature of project-based funding as the major inhibitor of growth in this area of the company.**

Financing

In order to keep their financing sources diversified, self-generated funding is gathered by the following methods:

- ⇒ Donation solicitation on the website
- ⇒ Donation solicitation of database/individual based marketing
- ⇒ Sponsorship of performances by private corporations

Private financing has provided more leverage for BDL, which is a **project-based performer.** As BDL has an 8 month season and an 18 month outlook/planning threshold, the organization can perform more than two shows in that time frame.

Community outreach and sales

In terms of investing in their growth potential, one of BDL's most significant decisions was **developing software to launch an online booking system** for their summer outdoor show. This system, which can be accessed by Internet, has optimized client management, and has been a very successful way to keep track of their supporters (interested in supporting them through donations) and broaden their knowledge of their audiences. Over 3500 new audience members attended the outdoor event, while almost 1500 (including part of outdoor audience) were present at the indoor performance. An **e-newsletter** is starting soon and may increase awareness, attendance and collaborators to their work.

The database compiled from the system paints an accurate picture of BDL's audience. BDL uses this information to shape its audience profile and plan its artistic goals; for example, knowing the **geographical location of spectators facilitates tour planning.**

Collaboration is another strategy used by BDL to build their audience, namely through the participation of guest artists or culturally diverse groups in their productions. In 2004, BDL co-produced a bilingual play with a Mexican theatre company. Through the hiring and casting of multitalented artists from various backgrounds, they reached a **culturally diverse audience.**

CENTRE INTERNATIONAL DE DOCUMENTATION ET D'INFORMATION HAÏTIENNE, CARIBÉENNE ET AFRO-CANADIENNE (CIDIHCA)

City:	Discipline:	Type of group:	Annual revenue:
Montréal, Québec	**Writing and Publishing**	**Culturally diverse**	**$220,000**

"We decided to investigate every possible collaboration to offset the structural weakness in our management department caused by lack of financing resources."

1. CONTEXT AND MANAGEMENT CHALLENGES

The CIDIHCA (Centre International de Documentation et d'Information Haïtienne, Caribéenne et Afro-Canadienne) was initially oriented towards research to offset the closing of the Caribbean Centre at the Université de Montréal. However, their mandate eventually evolved towards literature and the publication of novels and poetry by Caribbean writers.

Contemporary literary reviews are chock-a-block with references to CIDIHCA publications; a true testimony to the quality and pertinence of their work.

Efforts to promote their publications have had more success internationally than in Québec. Truth be told, in the last few years CIDIHCA has successfully negotiated agreements with various distribution houses throughout North America, Europe and the West Indies. This marketing strategy has always consisted of creating a distribution network that accesses their target audience **(Francophone black community attending colloquia, exhibitions and conferences).** On a national scale, the organization fields requests from the university community, the media, government offices (immigration) and even local radio.

The organization has 4 full-time employees and 3 volunteers, in addition to members of the board of directors. Their ranks were recently increased by the addition of a literature director and a promotional sales professional. CIDIHCA readily admits that **management is the main problem.**

Over the years, in order to **boost the long-term viability** of the centre and ensure **the next generation of talents,** management has tried to get youth involved in their ongoing projects.

CENTRE INTERNATIONAL DE DOCUMENTATION ET D'INFORMATION HAÏTIENNE, CARIBÉENNE ET AFRO-CANADIENNE (CIDIHCA)

2. INNOVATIVE PRACTICES IDENTIFIED

Leadership and organizational structure

The CIDIHCA has decided to create digital copies of certain publications in order to boost their commercialization potential. This decision shows that the organization can be **flexible in adjusting their plans and strategies** in order to achieve their goals.

The centre's director has **extensive technical expertise** and **in-depth knowledge of publishing networks and literature,** which represents a cornerstone of this organization's ability to survive.

The organization's **board of directors** is **very involved** in the production of publications and less focused on governance. However, their guiding principle is to **recruit young leaders** from the community in order to ensure the **long-term viability** of CIDIHCA values and projects.

Financing

Speaking from a purely financial perspective, taking advantage of a **government-assisted employment program** has been a good short-term solution for taking care of mostly clerical functions.

Service sponsorships are another tactic employed to offset insufficient financing. In exchange for supervising students at the CEGEP du Vieux Montréal, the organization was able to use the CEGEP's on-site production studios, which created a savings of at least $11, 000.

Human resources and volunteer management

Limited financial resources mean that CIDIHCA must **rely on volunteers to reinforce their numbers.** Depending on the nature of the work, they prefer to work with retired university academics. The centre has a resource pool of over 400 retired administrators and professionals.

As the quality of the product is directly related to the expertise of the human resources, the decision to **engage the services of a full-time graphic designer** will greatly enhance the aesthetic presentation and overall appeal of future publications. Currently, the CIDIHCA outsources this work.

Community outreach

The organization's target audience is the Caribbean and Haitian communities. These communities consists of approximately 100,000 people in Montréal, which makes it a proximal audience for the CIDIHCA.

As CIDIHCA members have **positioned** themselves as experts on the subject of the Caribbean (more specifically, Haiti), it allows them to promote the organization and its authors whenever they are called upon to give an opinion to the media.

CENTRE INTERNATIONAL DE DOCUMENTATION ET D'INFORMATION HAÏTIENNE, CARIBÉENNE ET AFRO-CANADIENNE (CIDIHCA)

Partnerships remain the strategy of choice for establishing their visibility among various clienteles. For example, the academic/university network is a priority distribution resource for the organization, as well as different promotional events such as symposia and book fairs. In particular, partnerships have greatly increased CIDIHCA presence at book fairs.

A good example of the effectiveness of their partnerships is the publication of "Images interculturelles": the CIDIHCA assumed responsibility for the editorial while Concordia University undertook the production work and printing. Furthermore, as part of the Vue d'Afrique festival, the CIDIHCA assumed responsibility for the animation activities surrounding film screenings.

Creating a digital archive is necessary to supporting sales locally and abroad. By re-launching their website, the CIDIHCA believes they will be able to boost sales. As it stands, thanks to their partnerships in publishing, the university community and museums, the CIDIHCA is active on markets in New York, Miami, Paris, Port au Prince and Guyana.

GABRIEL DUMONT INSTITUTE OF NATIVE STUDIES, PUBLISHING DEPARTMENT

City:	Discipline:	Type of group:	Annual revenue:
Saskatoon, Saskatchewan	**Writing and Publishing**	**Aboriginal**	**$728,000**

"Movements of great causes can only advance when they produce leaders of integrity... [To] teach the value of education and struggle, our programs must always be... in close touch with the everyday life of our people." Jim Brady, Metis Leader (1940)

1. CONTEXT AND MANAGEMENT CHALLENGES

The Gabriel Dumont Institute of Native Studies (GDI) was created in 1976 to respond to the educational and cultural needs of Metis in Saskatchewan. In partnership with 2 universities from Saskatchewan and the Saskatchewan Institute of Applied Science and Technology, GDI is able to provide Metis with technical and professional training through a provincial program targeting Aboriginal Peoples. Over the years, their mandate has expanded to include education, book publishing, social justice advocacy and cultural heritage. As a community-owned institute, the GDI Publishing Department is a leader in the production and dissemination of literary, audio-visual and multimedia tools pertaining to history and culture. Publishing therefore, remains a key aspect of GDI. The Publishing Department is committed to producing high-quality and inclusive Métis-specific literature and educational resources for communities, educators and the general public.

Of the 70 employees who work at GDI, the Publishing Department has 4 full-time employees: the Coordinator, two Researchers/Editors or Curriculum Developers and an Order Clerk. Other administrative support functions (Finance, Accounts receivables, etc.) are undertaken by the Institute's central administration. The GDI Publishing Department has always marketed and distributed its books and is a member of both the Saskatchewan Publishers Group, which sells their books at book fairs, and the Aboriginal Book Publishers of Canada, which markets a selected list of back titles – although no general distribution has been implemented with either agency.

GDI suffered a crisis in the 1990s. In addition to organizational cutbacks, the Institute lost some key programs. To resolve these issues, GDI elaborated and implemented an ultimately successful marketing strategy, thus creating a boost in sales that has yet to crest.

2. INNOVATIVE PRACTICES IDENTIFIED

Leadership and organizational structure

As an institution, GDI was able to capitalize on the creative capacity of their Metis authors, artists and directors. By increasing their demands, their readers have created a **backlog of projects to be printed as the department has very limited publishing capacity.**

The board of directors is comprised of representatives from the Metis community. Members are recruited based on their academic and professional background, and are then divided into committees that supervise all GDI activities. They also establish program guidelines and annual priorities. Decision-making is left to the **management committees.**

The Publishing Department's *organizational model* is very effective. The Gabriel Dumont Institute of Native Studies' centralized administration permits the GDI Publishing Department's personnel to focus on the technical, marketing and publishing work and maintaining high standards of quality, rather than spending time on administrative functions. As a result, this structure focuses exclusively on department projects.

In the future, the Publishing Department would like to establish an **editorial committee,** which would include educated peers and community people with expertise in book publishing, Aboriginal languages and Metis history and culture. This committee would assist with manuscript selection and assessment, and would provide editing assistance and validation.

Strategic planning

The Publishing Department elaborated a ***5-year strategy plan in 2001,*** which is **regularly monitored** by the board of directors. This departmental plan is part of the Institute's global strategy plan. The planning process involves the staff, the management and the board, which supports a shared vision and set direction.

As an effective way to more actively involve stakeholders, the Department allows them to participate at a certain level of the strategic planning process, which increases their familiarity with the concerns of the organization.

For the years to come, the Publishing Department will:

- ⇒ Further develop their mandate,
- ⇒ Improve upon already completed work
- ⇒ Expand their published resources
- ⇒ Develop an innovative and multi-faceted marketing campaign for their publishing program (the aim is to expand their customer base particularly in Western Canada, Ontario and the United States)

The ultimate goal is to create a better connection between the community and GDI's artists and authors. This would consequently increase sales, prove the viability of the GDI's publishing program and insure their long-term self reliance.

GABRIEL DUMONT INSTITUTE OF NATIVE STUDIES, PUBLISHING DEPARTMENT

Financial management and Financing

Even if the financial management of the Publishing Department is assumed by the Gabriel Dumont Institute of Native Studies' centralized administration, the Department has compiled a **database** that allows them to do **after-sales follow-up** with clients, and create **mailing lists.**

An accounting firm audits the organization's accounts yearly to insure the quality of the financial information. The interesting thing here is the continuous improvement of the financial controls. The 5-year plan (2001-2006) permits them to review and improve Department policies and procedures.

There is a particular emphasis on maintaining **healthy and constructive relationships** with stakeholders. This goal is obtained thanks to a **very transparent structure and constant communication between GDI representatives and the backers.** The Department raised several hundred thousand dollars from grants awarded by provincial and federal agencies merely by producing and promoting GDI resources.

Human resources and volunteer management

"Because of its small size, any success the Publishing Department can claim must be attributed to its core of knowledgeable and well-trained employees, who are dedicated to working colaboratively in order to meet its many deadlines". Employee satisfaction is even greater considering the prestige that comes from working for such an institution. A collaborative process is undertaken with the union to facilitate the hiring, appointment, and process monitoring of staff. Also, when a book is published, all authors are paid royalties and are given input into the marketing of their book.

In order to negotiate budget constraints, the Publishing Department relies on outsourcing for services such as external reviewers, editors, researchers and translators. Being on project funding does not help in hiring permanent staff. And considering the very specialized and specific nature of their publications, GDI does not use volunteers.

Community outreach and sales

GDI's strategy to increase readership was a long-term move. Its progress is marked by several important achievements:

- ⇒ Since 1985, GDI has had a representative on the advisory committee for Native and Metis collections. Also in 1985, they launched their first catalog of educational materials, supported by a wide distribution network. The impact could be seen in the 43% increase in sales in 1988 over 1987.
- ⇒ In 1988, in order to stimulate the development of GDI's collections, an advisory committee composed of Metis educators was formed. This allowed the Institute to actively protect the interests of their people and insert their collections into a wider literary arena.
- ⇒ In 1991, one of their collections was included in the list of books recommended by the Ontario board of secondary schools.
- ⇒ GDI used progressive marketing moves, the impact of which could be seen in the constant increase in sales from 1996 to 2001.

Used marketing tools included:

- A well-designed and full color catalogue
- Mass mailing campaigns
- Database to track customers' purchases, mail-out database and using QuickBooks to print professional invoices
- Launch of an e-commerce website: www.gdis.org/ecom
- Availability of the catalog on the website, which is frequently consulted by Canadian educators and students
- Availability of Publications Order Form: fax-able order forms
- Bulk mail-outs available through Canada Post
- Advertising

In addition, the management attends many grassroots functions and other Metis gatherings, and GDI publishes a specific community bi-monthly magazine.

RED SKY PERFORMANCE

City:	Discipline:	Type of group:	Annual revenue:
Toronto, Ontario	**Theatre, dance, storytelling and music**	**Aboriginal**	**$230,000**

"The harder we work, the luckier we are."

1. CONTEXT AND MANAGEMENT CHALLENGES

This young and dynamic company is playing a major role in the development and production of contemporary artistic performances that truly reflect the reality of Aboriginal Peoples in Canada. Red Sky Performance also connects with world indigenous cultures and charts unexplored cultural artistic links. It explores the structure and content of traditional Aboriginal forms while revealing its essence in a modern sense. By integrating the traditional and the contemporary, Red Sky celebrates the depth and range of our creative voices, and the cultural diversity that exists in today's global village.

Founded in Toronto in 2000, Red Sky creates and produces original works that explore Aboriginal traditions and contemporary expression through dance, music, theatre and storytelling. As firm believers in the need for infusing traditional forms with contemporary relevant energy, Red Sky is committed to creating new works for both adult and young audiences on local, national, and international stages.

Since its foundation three years ago, the organization has focused on developing specific projects and finding ways to support their artistic vision. Red Sky's inaugural production of "Caribou Song" (large orchestral version) was initially performed in February 2000 with the Scarborough Philharmonic Orchestra, then, notably at Toronto's Roy Thomson Hall with the Toronto Symphony Orchestra in February 2002. In a very short period of time, over 14,000 audience members have seen "The Caribou Song". Red Sky has also performed in the Yukon, Manitoba, Quebec, California, Washington, and Switzerland.

One of Red Sky's most important challenges is **reaching their target audience.** In order to reach a public that is intergenerational, from different economic backgrounds and culturally diverse, Red Sky negotiates clever partnerships to produce its own works, which allows Red Sky to reach its audience with little marketing effort from its own administrative organization.

Previous partners, such as festivals and large professional ensembles of both national and international scale, have included: Toronto Symphony Orchestra, Scarborough Philharmonic Orchestra, Harbourfront's du Maurier Theatre Centre, International Drama/Theatre & Education Association (IDEA), Canada Dance Festival, etc.

RED SKY PERFORMANCE

With a programming that keeps them very busy, Red Sky **still experiences difficulty** when it comes to being **classified within its particular domain of performance arts.** Thus, each event must be closely linked to its community **outreach strategy:** introducing Aboriginal dance to a range of audiences by breaking down the stereotypical perceptions and barriers of Aboriginal dance forms; contributing to the dissemination of Aboriginal heritage, culture and tradition; and, building educational and cultural links.

The Red Sky staff is currently composed of 1 artistic director (full-time), a tour coordinator (contract) and several actors and artists (contract). A team of about 20 volunteers helps fill in the crucial gaps at both the administrative and logistical level. There is still a **critical lack** of **permanent staff** to help implement Red Sky's managerial mandate.

As it promotes itself as speaking to all cultures, all generations and all social classes, in order to realize its mandate, Red Sky will have to create the appropriate framework for its success.

2. INNOVATIVE PRACTICES IDENTIFIED

Leadership and organizational structure

Thanks in large part to the artistic director's strong vision, as well as her considerable experience in the start-up and development of organizations, Red Sky benefits from a very creative and inclusive leadership. Before working at Red Sky, Sandra Laronde founded an organization in the arts domain and for 11 years honed her ability to apply, *"the right vision, at the right time, with the right people and in the right place."*
Red Sky is trying hard to **align organizational structure to its overall strategy.** That is happening by having a board of directors comprised of very strong cultured voices who serve the artistic vision of the organization.

The duty of the board of directors extends beyond the general orientation of the organization to include the representation of different nations and the **protection of the unique Aboriginal perspective** in all the company's activities. In addition to this, members of the board are also considered to be ambassadors of the organization, charged with the responsibility of "championing" Red Sky and its projects. The management model has obviously evolved thanks to strong cultural influence and to the fact that various people can see themselves reflected in Red Sky works.

Board development and training is done through workshops in which the internal culture, the artistic vision, and the values of Red Sky are explored and shared. The upcoming "Board of Directors Manual" will certainly assist with training and development efforts.

Strategic planning

Although there is no formal strategic planning process in place, their strategies go beyond the mere scope of 'current year' and 'next year'. As each opportunity is **evaluated according to Red Sky's artistic and global vision,** it is by no means guaranteed that the organization will participate in every project with which it is presented. This

approach, which is **creation-based** (composed of a creation phase, a maturing phase, a mounting phase and a rehearsal phase), allows Red Sky to **anticipate the future needs** of their organization.

The short-term planning concern is to secure a management team composed of a general manager, a tour manager, and a financial manager, as well as a marketing expert and a fundraising development expert. The 3-year grant support system brings the organization a minimum of financial security to anticipate further development.

Human resources and volunteer management

In order to participate in more projects and thus capitalize on increased opportunities, Sandra Laronde, Artistic Director of Red Sky decided to make optimum use of the resources provided by volunteers, employees and artists. Thus, she began to **create manuals** for the volunteers, employees and artists so as **to facilitate delegation of tasks.**

Red Sky opted **not to hold back on artist remuneration,** so as to preserve the company's professional image, maintain group cohesion and guarantee performance quality.

Admittedly, Red Sky's success is also based on the fact that since the beginning, the organization **has surrounded itself with a network of volunteer expert resource personnel.** This network of expertise brings the organization feedback or advice on any specific problems that the organization may encounter vis-à-vis marketing, fundraising, touring, governance or management infrastructure. The Artistic Director's Aboriginal network also provides an extensive network of contacts in many areas of arts and culture.

Community outreach

Red Sky did not rush their launch, choosing a different strategy which consisted of **taking the time to educate the media and the community about their artistic vision** first. Subsequently, they used the feedback from critics, the media, peers, etc. to determine the perfect launch time.

The **development of a large variety of targeted and inclusive performances** has allowed Red Sky to connect with the audience more effectively. "Red Sky Nomad" for example, is aimed at schools. This inclusiveness is attained by building a core Aboriginal performance with meaningful connections to other cultures.

Audience surveys, as well as Q&A sessions after the performance are also effective ways for Red Sky to collect valuable data from the community.

Lastly, the **originality and quality** of Red Sky **performances,** combined with their increasing audience appeal, guarantee that performances will always be very much in demand. Red Sky's "Dancing Americas" was on top of The Globe & Mail's "2003 Top 10 Dance Picks" list and the "Best of 2003 - Notable year for Dance" list in the *Toronto Star.* In 2004, "Dancing Americas" was presented by the *Canada Dance Festival* at the National Arts Centre to a sold-out house of 900 people. The *Ottawa Citizen* touted the production as "One of the most exciting performances of the 10-day dance festival".

Even though there are partners involved in the dissemination of Red Sky's vision, to deploy an adequate marketing budget would permit the company to build a profile to reach its audience on a permanent basis.

Nine Case – Studies

REEL ASIAN FILM FESTIVAL

City:	Discipline:	Type of group:	Annual revenue:
Toronto, Ontario	**Media Arts festival**	**Culturally diverse**	**$130,000**

"Reel Asian strikes the best balance between cutting edge and community..."

1. CONTEXT AND MANAGEMENT CHALLENGES

The Toronto Reel Asian Festival is an annual film festival that was first launched seven years ago. It exists to create opportunities and a forum for independent artists from East and Southeast Asia, as well as to develop the tastes of the general public for alternative films.

Thanks to a solid contact network, the programming of this metropolitan Toronto festival is mostly comprised of niche Asian and Asian-Canadian films. This results from links developed during the various international fairs (San Francisco, Italy, New York, etc.) attended by Reel Asian management. The festival is meant to appeal to both independent artists and a larger audience. Recently, viewings for youth from culturally diverse backgrounds were added.

"Our personnel puts the emphasis on production and so there is little time left for planning, identifying objectives, etc. " This is best evidenced by the fact that a pool of 50 volunteers (excluding the board of directors and sub-committee members) is usually called upon to ensure the success of the event.

"The quality of our programming leads most people to believe that we are bigger than we actually are." This festival is having positive feedback from media critics, especially since they won the "Best Small Festival" award in NOW Magazine's "2002 Best of Toronto".

The organization is currently experiencing a growth spurt thanks to their ingenuity in matters of coordination, and allocation of human resources and skillful people. Despite this, there is only one Executive Director (a year-round position, 8 months full-time), 1 festival coordinator (full-time, 5 to 7 months of the year) and 1 artistic director (full-time, 4 months of the year). The Development director position is shared among board members and the Executive Director.

The management takes pride in "having everybody working toward the same purpose".

2. INNOVATIVE PRACTICES IDENTIFIED

Leadership and organizational structure

The quality and high standards of the event are a direct reflection of the competence and experience of the management personnel, and the organizational structure in place. The board is composed of eleven individuals with a strong interest in Asian films and who are from various professional backgrounds, including those with business, legal and financial expertise and/or excellent networking capabilities in the area of corporate development. The governing level also includes the screening committee and an advisory board of 7 other persons who are not consulted regularly, but remain an important resource for the management team.

Reel Asian's management retains **a very open, yet rigorous authority:** Decision-making can be initiated at any level (staff, board of directors, volunteers), however the board of directors must approve all decisions. So the decision process consists of:

- ⇒ Setting goals
- ⇒ Planning measurable objectives
- ⇒ Submitting for board approval
- ⇒ Adjustment with board remarks
- ⇒ Including staff and volunteers in operational programming

Additionally, the **diversity** of the board of directors, which comprises non-Asian members and individuals wholly unconnected to the media domain, helps to preserve **independence** and **objectivity** in the decision-making process.

Financing & Financial management

Operating budget has increased 64% in two years based on the increase of existing government operating funding and new sources of government funding, greater commitment from existing sponsors and an increase of in-kind donations.

Thanks to the **capacity of existing staff to conduct private-sector fundraising,** private financing has been expanded through the establishment of a solicitation system for private sector donations (in-house database maintained on an ongoing basis). This source of income now represents 15% of total revenue, without Charitable Status.

To date, all **successful sponsorship approaches** have been the result of a personal connection between a board or staff member and the sponsoring firm. To recruit more board members with fundraising and networking capabilities, it was decided that introductions and approaches could continue to be conducted by an active board with personal connections to targeted sponsors.

Human resources and volunteer management

The **volunteer supervision framework** is very effective. Two weeks previous to the festival, all volunteers must undergo an orientation and coaching session to familiarize themselves with their upcoming responsibilities. In order to further optimize volunteer resources, there is even a procedures manual and **job description** for volunteers.

Delegation is a very important and effective aspect of this management style, especially since manpower is limited vis-à-vis the scope of the event. Thus an arsenal of 50 volunteers is involved in the festival, which attracts 3,500 attendees. In order to recognize contributions and efforts, a **volunteer appreciation program** is being considered for the near future.

Reel Asian is recognized for providing **a good work environment,** as well as conducting relationships with respect and confidence. This approach comes from an organizational culture, which prioritizes building relationships over a long period of time and maintaining them through more casual means, as well as the permanence of a handshake when sealing a contract.

Community Outreach

The quality of the festival is mainly influenced by the high caliber of the programming. All the tools available in the film festival's community (Asian film network online, Internet film submission, personal contacts, etc.) are used to gather the raw material for the Reel Asian film festival: **the films.** The key factors here are the experience of the managing team, a clear knowledge of the Asian film festival environment and local and international connections.

One of Reel Asian's most important challenges is **reaching their target audience:** a public that is intergenerational, from various economic backgrounds, and culturally diverse as well. Key actions towards achieving this goal include:

⇒ More staff and a greater use of volunteers from the community to conduct niche marketing initiatives for target audiences: youth audiences and student groups (specific to the Asian community).

⇒ To liaise with other Asian and media arts groups regarding possible collaborations and cross-promotional opportunities.

Nine Case – Studies

SOCIETY OF YUKON ARTISTS OF NATIVE ANCESTRY (SYANA)

City:	Discipline:	Type of group:	Annual revenue:
Whitehorse, Yukon	**Visual arts, performing arts, literary and arts administration**	**Aboriginal**	**$77,000**

"Basically all of our projects are the most worthy endeavour in terms of experience, education and growth for the First Nations artistic community in Whitehorse, as well as throughout the Yukon."

1. CONTEXT AND MANAGEMENT CHALLENGES

The Society of Yukon Artists of Native Ancestry (SYANA) is a cultural organization that was founded in the Yukon in 1989 to promote all forms of Firsts Nations Arts in the Yukon, including visual, performing, and literary arts, and arts administration. The organization is committed to fostering continual development and ongoing maintenance of Firsts Nations Art and artists in the Yukon.

SYANA has established consistent visual arts events such as workshops and exhibitions, but is also committed to establishing consistent development in the performing arts. To respond to these needs, SYANA stepped in as a promoter and producer of performance pieces on a contractual basis. In this way, the following initiatives were made possible:

- ⇒ Touch the Earth Festival (theatre and dance)
- ⇒ The Boy Who Went to the Moon (dance drama)
- ⇒ The First Nation Training Initiative (theatre administration training, performance and technical training)
- ⇒ No Home But the Heart (dance drama)

Although, SYANA came to represent the majority of artists in the Yukon, some challenges remained: **how to put more emphasis on artist training and audience education? How to expand the organization to meet the needs of the various art forms and their artists?**

Due to the **near impossibility of finding manpower in the Yukon with the sufficient artistic and/or management skills,** the organizational structure of SYANA was always kept at a minimum. However, the Yukon's cultural landscape has seen a recent explosion of new cultural centres with the appropriate professional infrastructures. SYANA has not yet taken sufficient advantage of this situation to supplement their production needs.

SOCIETY OF YUKON ARTISTS OF NATIVE ANCESTRY (SYANA)

SYANA has strategically positioned itself as **an organization which can provide consultation support to these cultural centres.** To **increase their capacity** to offer this support,SYANA, in cooperation with the Yukon Government, has initiated several **training workshops and intensive internships** to mold the coming artistic director of tomorrow.

The SYANA board of directors is composed of 7 artists, originating from the community, who participate on a voluntary basis and who are voted in by consensus. Staff consists of 1 part-time employee, who is expected to retire in the near future.

2. INNOVATIVE PRACTICES IDENTIFIED

Leadership and organizational structure

SYANA has carried out a **review of their structure** and has decided that an artistic director must be recruited in order **to execute their general strategy.**

The board of directors is the sole decisional authority; the only paid employee's responsibility is to undertake the necessary operational tasks that ensure program delivery and accountability.

The board of directors, which meets monthly, also comprises committees that assume some technical responsibilities (ex. theatre committee), which require specialised artistic skills.

Strategic planning

Observance of SYANA's environment and their **growing organizational skills** leads to the conclusion that there is ample opportunity for them to **take a leadership role in consulting new cultural centres.** The Yukon has seen an increase in the establishment of cultural centres, with almost no Aboriginal theatre organizations to use them. SYANA sees the opportunity to take the leadership in supporting this field by helping in the creation and operation of professional theatre companies.

In order to obtain this type of leadership, SYANA would need more staff resources (a full time coordinator would definitely help) so that it could be able to coordinate as much training as needed and also its yearly theatre production (starting in 2005). Those needs have been requested by the community.

SOCIETY OF YUKON ARTISTS OF NATIVE ANCESTRY (SYANA)

Financing and financial management

Getting **annual core funding** from the Yukon government has been instrumental in the sustainability of SYANA.

Transparency and credibility into the actual management of SYANA are attained by:

- ⇒ Annual audit
- ⇒ Timely accountability, statements for program funding sources
- ⇒ Maintenance of good standing at Corporate Affairs as per requirements established by the Societies Act
- ⇒ Clarifying and sharing the vision and the mandate of the leaders
- ⇒ Regular monthly meetings, recording and distributing the minutes regularly to all board members

Human resources and volunteer management

The organization is implementing a **training program** for the person who will eventually replace the present administrator and has hired a theatre development director who will analyse the First Nations theatre community's needs and determine a strategy to establish a permanent position in the organization and thus maintain ongoing theatre development for Firsts Nations artists. These programs require **regular update reports** to the board of directors.

An **empowering factor in the working environment** clearly stated by the staff, is the respect showed by board members towards the staff's effort, expertise, and knowledge as well as limitations.

To get **teaching institutions** (Yukon College for example) more **involved** in their training program (developing curriculum or helping with infrastructure), SYANA has proposed a **holistic approach** that will integrate all the necessary skills to be learned.

Community outreach and sales

Since SYANA does not have the necessary production infrastructure, all projects undertaken as part of community outreach were mostly done in partnership with other organizations or institutions such as the Yukon Cultural services Branch, Nakai, Yukon Arts Centre, DIAND (Department of Indian Affairs and Northern Development), Yukon Art Society, Yukon International Storytelling Festival Society,etc.

The organization has also developed a database of artists, a mailing list, sharing system, and a free and willing consultation network readily available for its artists.

TERRES EN VUES

City:	Discipline:	Type of group:	Annual revenue:
Montréal, Québec	**Multi-disciplinary festival**	**Aboriginal**	**$700,000**

"Even if the structure still looks a little fragile, the confidence and support provided by our many partners, artists and creators over the past 11 years continue to validate our existence and confirm the necessity of what we are doing."

1. ORGANIZATIONAL CONTEXT AND MANAGEMENT CHALLENGES

Terres en Vues/Land Insights (TEV) is a non-profit organization promoting the art and culture of Aboriginal Peoples through cinema, visual art, dance, contemporary music, etc. They also organize the 10-day Montreal's First Peoples' Festival, which celebrates the creativity of the indigenous people of the three Americas. *The organization basically acts as the intermediary between Aboriginal producers and the principal society.*

TEV also collaborates on numerous other activities with their national and international partners (ex. Centre d'Histoire de Montréal, Canadian Guild of Crafts, Norwegian Cultural Centre).

The evolution of TEV has been interpreted in various ways. The board of directors is comprised of 11 members representing the Mohawk, Huron-Wendat, Abenaki, Innu and Cree nations. Six full-time employees and two contract employees currently manage TEV. Thanks to this structure and the scope of their activities, TEV has been able to create an environment that is validating and self-affirming.

At the beginning, the organization faced two major challenges: **Community outreach** and **Financing**

To establish the notoriety and credibility of TEV's major annual event with their target audience, the organization adopted a 'leader's opinion' tactic, which involves collaboration with large institutional players (i.e. museum director, Le Devoir) and investing in places where cultural policies are made. Recruiting influential people for their board of directors was a very clever strategy on the part of TEV, because it helped to reinforce their positioning in the media, public opinion and corporations.

2. INNOVATIVE PRACTICES IDENTIFIED

Leadership and organizational structure

There is very clear line of demarcation between the responsibilities of the artists and the responsibilities of the administration. **Flexibility** (or the ability to adapt according to actually obtained funds) is a prominent aspect of this organization's management style and provides **added value** in the ever-uncertain financing department.

What makes TEV's **management style** so effective is that it is based on the **experience and intuition of the management personnel** rather than commonly accepted theories.

Strategic planning

Over the last few years, TEV has put much emphasis on defining their vision and mission, as well as establishing their objectives. Today, their objectives have been largely attained. As all members of the organization share the vision, most projected initiatives were indeed undertaken.

The main goal for the next few years is the creation of a **cultural centre** to house exhibitions, performances, screenings, etc. This project is a cultural initiative that will reap tangible benefits for the larger First Peoples community, namely as a key economic, social and tourism developmental tool.

As part of their commitment to planning, TEV greatly benefited from a pre-feasibility study on the economic spin offs that could be generated by future projects. This step shows a real effort on the part of the organization to align their strategy with current reality.

Financial management and Financing

TEV has adopted a **zero deficit philosophy** as their budget management approach, and as a result all projects are undertaken with a closed envelope budget. As a cashbox budget is the basis of TEV's account management, this ensures a **rigorous control** of all expenses and deposits. The organization executes **an annual review** of their accounts every year, as well as a **financial analysis** of festival activities.

These activities are undertaken to reassure backers of their **healthy financial status.**

Over the years, the board of directors has been very active vis-à-vis fundraising. In particular, their ability to obtain **service partnerships** has successfully secured 30% of the organization's budget. This tactic is key, because it allows almost free access to infrastructures TEV needs for their activities.

Donation, another option, is currently the most promising as the organization has already established a very credible image and will further reinforce their positioning when they obtain their **charity status and number** from Revenue Canada.

Human resources and volunteer management

A system of open communication, fostered through group exchanges like brainstorming, has created **a very favorable work environment.** There actually exists almost no hierarchy between board of director members and employees/contract workers.

The **employee remuneration strategy,** including one-month vacation and 3 weeks (paid) at Christmas, is highly appealing to employees. Although they must also agree to be extremely flexible during certain peak periods.

Community outreach

To boost community outreach, TEV **creates links within the community:**

- ⇒ **Joint projects** with community organizations
- ⇒ A truly representative board of directors
- ⇒ **Brainstorming ideas** in the community
- ⇒ Maintaining **a spirit of open communication** in the TEV work environment

Selected institutional collaboration was another very effective tool used by TEV in producing events, as it increased their visibility with certain target audiences. For example, events organized in conjunction with the Orchestre Métropolitain du Grand Montréal and the Bibliothèque Nationale du Québec greatly reinforced public TEV's positioning.

Summary of the Case Studies

Table III

	BANNS - BLACK ARTIST NETWORK NOVA- SCOTIA	BATTERY OPERA	BOCA DEL LUPO
Profile: City: Discipline: Type of group: Annual revenue:	Founded in 1992 -Halifax, Nova Scotia -Inter Arts -culturally diverse -$200,000	Founded in 1995 -Vancouver, B.C. -Theatre and Dance -culturally diverse -$200,000	Founded in 1998 -Vancouver, B.C. -Theatre -culturally diverse -$200,000
Leadership and organizational structure	Maintains links with all members through periodic visits by project staff and board leaders to rural and isolated communities in order to consult with artists and to develop community projects	Allocation of tasks is defined as clearly separated for the board of directors and the employees. Employees elaborate the programs, board of directors meets quarterly to discuss future plans and report on past and future activities. Board members are not only supporters, but act as stewards of the public funds	Board of directors is chosen according to a model that favors financial stability. Recruited board members must make a 3 years firm commitment of, as well as attend brainstorming sessions every 6 months and attend monthly meetings. Maintaining a flexible structure so that the organization can reinvent itself as needed.
Strategic planning	Undertake other projects in partnership with other organizations to create additional resources to help them deal with financial constraints.	Functions on a three-year plan, which sets the baselines for each year's programs. Its goal is to define objectives that are clear, realistic, coherent and in line with its overall vision.	Mandate of the board of directors is generally strategic and linked to the general governance of the organization. Constantly seeking to develop realistic plans and then execute them.
Financial management and Financing	Generate their own revenues by initiatives such as planning special events, organizing draws and lotteries, establishing membership fees, seeking corporate sponsorship	External firm does the administrative work 40 % is self generated revenue (including 30% from fundraising) Charitable status	Season based financing has provided more leverage and is project-based performer. Revenues have increased 123% since 2000. Grants represent 50% of revenues. Charitable status
Human resources and volunteer management	1 full time employee, 6 volunteers Rely on volunteers to compensate for the lack of paid human resources	3 full time employees Training of management personnel uses the same approach as the mentor program, with the full support of Canada Council for the Arts "Flying Squad" Program.	2 full time employees Difficulties in recruiting and administrative manager.
Community outreach	Initiate an educational program – including schools visits to the gallery. Creates workshops led by actual artists to gain access to schools	Working as closely as possible with presenters, since they remain the link between the artist and the community. Auditions/free workshops, which unites theatrical actors and dancers for a period of 2-3 days, work both as a community outreach event and as training for the next generation of artists.	Developing software to launch an online booking system for the summer outdoor show. Has optimized client management, and has been a very successful way to keep track of the supporters and broaden the knowledge of the audiences. BDL uses this information to shape its audience profile and plan its artistic goals.

Summary of the Case Studies

Table III

	CIDIHCA	GABRIELLE DUMONT INSTITUTE PUBLISHING DEPT	REDSKY PERFORMANCE
Profile: City: Discipline: Type of group: Annual revenue:	Founded in 1983 -Montréal, Québec -Literary Publishing -Culturally diverse -$220,000	Founded in 1976 -Saskatoon, Saskatchewan -Writing and Publishing -Aboriginal -$728,000	Founded in 2000 -Toronto, Ontario -Theatre, dance, music -Aboriginal -$230,000
Leadership and organizational structure	Board of directors is very involved in the production of publications and less focused on governance. However, their guiding principle is to recruit young leaders from the community in order to ensure the longterm viability of values and projects.	Board members are representatives from the Metis community and are divided into committees that supervise activities, establish program guidelines and annual priorities. Decision-making is left to the management committees. Centralized administration permits to focus on technical, marketing and publishing work and maintaining high standards of quality.	Board comprised of very strong cultured voices who serve the artistic vision of the organization. It includes the representation of different nations and the protection of the unique Aboriginal perspective in all the company's activities. Board members are charged with the responsibility of "championing" Red Sky and its projects. Board development and training is done through workshops in which internal culture, artistic vision, and values are explored and shared.
Strategic planning	The organization can be flexible in adjusting their plans and strategies in order to achieve their goals.	A 5-year strategy plan in 2001, regularly monitored by the board of directors. Planning process involves staff, management and board, which supports a shared vision and set direction.	There is no formal strategic planning process in place. Strategies go beyond the mere scope of 'current year' and 'next year'. Each opportunity is evaluated according to artistic and global vision. The approach is creation-based: a creation phase, a maturing phase, a mounting phase and a rehearsal phase.
Financial management and Financing	Government-assisted employment program has been a good short-term solution for taking care of mostly clerical functions. Service sponsorships are another tactic employed to offset insufficient financing. Grant = 55% of revenue.	Transparent structure and constant communication helped maintaining healthy and constructive relationships with stakeholders. The Department raised several hundred thousand dollars from grants awarded by provincial and federal agencies merely by producing and promoting GDI resources.	The 3-year grant support system brings the organization a minimum of financial security to anticipate further development.
Human resources and volunteer management	2 full time employees, 3 retired university volunteers. Centre has a resource pool of over 400 volunteers (retired administrators and professionals)	4 full time employees: 1 coordinator, 2 researchers/editors and one order clerk. Other administrative support functions (Finance, Accounts receivables, etc.) are undertaken by the Institute's central administration.	1 full time employee; 1 part-time administrator. Make optimum use of the resources provided by volunteers, employees and artists. Manuals for volunteers, employees and artists so as to facilitate delegation of tasks. Doesn't hold back on artist remuneration, so as to preserve the company's professional image, maintain group cohesion and guarantee performance quality. Organization has surrounded itself with a network of volunteer expert resource personnel.

Summary of the Case Studies

Table III

	REEL ASIAN FESTIVAL	SYANA	TERRES EN VUES
Profile: City: Discipline: Type of group: Annual revenue:	Founded in 1996 -Toronto, Ontario -Media Arts festival -culturally diverse -$130,000	Founded in 1989 -Whitehorse, Yukon -Visual arts, performing arts, writing and arts administration -Aboriginal -$77,000	Founded in 1990 -Montréal, Québec -Multi-disciplinary festival -Aboriginal -$700,000
Leadership and organizational structure	High competence and experience of the management personnel, and the organizational structure in place. 11 board members with a strong interest in Asian films come from various professional backgrounds (business, legal, financial expertise and/or excellent networking capabilities).	Board of directors is the sole decisional authority; the only paid employee's responsibility is to undertake the necessary operational tasks that ensure program delivery and accountability. Board of directors meets monthly, and comprises committees that assume some technical responsibilities.	Clear line of demarcation between responsibilities of artists and responsibilities of administration. Management style is effective: it is based on the experience and intuition of the management staff rather than commonly accepted theories.
Strategic planning	Decision-making initiated at any level (staff, board of directors, volunteers), board must approve all decisions. Decision process consists of setting goals, planning measurable objectives, submitting for board approval, adjustment with board remarks, including staff and volunteers in operational programming	Opportunity to take a leadership role in consulting new cultural centres: helping in the creation and operation of professional theatre companies.	Has put much emphasis on defining vision and mission, as well as establishing objectives. Today, objectives have been largely attained. As all members of the organization share the vision, most projected initiatives were indeed undertaken.
Financial management and Financing	Operating budget has increased 64% in two years based on increase of existing government operating funding and greater commitment from existing sponsors and an increase of in-kind donations. Thanks to the capacity of existing staff to conduct private-sector fundraising campaign. Private financing represents 15% of total revenues, without Charitable Status.	Transparency and credibility into the actual management are attained by: annual audit, timely accountability, statements for program funding sources, maintenance of good standing at Corporate Affairs as per equirements established by the Societies Act, clarifying and sharing the vision and the mandate of the leaders,regular monthly meetings	Has adopted a zero deficit philosophy as budget management approach, and all projects are undertaken with a closed envelope budget. Cashbox budget is the basis of TEV's account management. Annual review of accounts as well as financial analysis of activities. Charitable Status
Human resources and volunteer management	1 full time employee and 2 part-time. An arsenal of 50 volunteers involved. Volunteer supervision framework such as an orientation and coaching session to familiarize themselves with their upcoming responsibilities. Procedures manual and job description for volunteers.	1 part-time employee. A training program for the person who will eventually replace the present administrator. An empowering factor in the working environment is the respect showed by board members towards the staff's effort, expertise, and knowledge, as well as limitations.	6 full time employees and 2 part-time. Open communication, fostered through group exchanges like brainstorming, has created a very favorable work environment. Almost no hierarchy between board members and employees/contract workers. Employees remuneration strategy is highly appealing to employees.
Community outreach	Reaching target audience: a public intergenerational, from various economic backgrounds, and culturally diverse. Key actions: more staff, greater use of volunteers from the community, devote more time to outreach, to liaise with other Asian and media arts groups regarding possible collaborations and cross-promotional opportunities.	All projects undertaken as part of com munity outreach were mostly done in partnership with other organizations or institutions. Organization also developed a database of artists, mailing list, sharing system, and a free and willing consultation network readily available for its artists.	To boost community outreach, TEV creates links within the community: joint projects with community organizations including brainstorming ideas in the community.

List of consulted professionals

Appendix 2

List of consulted professionals

We are grateful to the following professionals for donating their precious time to this project and for sharing their experiences and expertise.

- Aïda Kamar, Festival du Monde Arabe/Productions Kamar, Montréal
- Akete Azu, Black Theatre Workshop, Montréal
- Alison Sealy Smith, Obsidian Theatre, Toronto
- Amos Key Jr., Woodland Cultural Centre, Brantford
- André Dudemaine, Terres en vue/Land Insights - Montréal First Peoples' Festival
- Anita Agrawal, SAVAC (South Asian Visual Arts Collective), Toronto
- Audreen Hourie, Pemmican Publications, Winnipeg
- Boubacar Bah, Centre de Services des Musiques du Monde, Montréal
- Breuque Bertrand, Cercle d'expression artistique Nyata Nyata, Montréal
- Christine Maynihon, Dance Umbrella of Ontario/Fujiwara Dance Inventions, Toronto
- Columpa Bobb, Manitoba Theatre for Young People, Winnipeg
- Dalia Vukmirovich, Kokoro Dance, Vancouver
- David Woods, Black Artists Network of Nova Scotia (BANNS), Halifax
- Denis Vollant, Institut culturel éducatif montagnais (ICEM), Sept-Îles
- Diane Kadota, Diane Kadota Arts Management, Vancouver: Uzume Taiko Drum Catoup Society, Katari Taiko Drum Group Association, Vancouver Chinese Instrumental Music Society, Standing Wave Society, Talking Pictures (BSPS Society), Hard Rubber New Music Society, Vancouver Taiko Society.
- Don Montgomery, VAHMS, Ricepaper, The Asian Canadian Writers Workshop, Vancouver Asian Heritage Month Society, Vancouver
- Frantz Voltaire, CIDIHCA (Centre International de Documentation et d'Information Haïtienne, Caribéenne et Afro-Canadienne), Montréal
- Geordy McCaffrey, Gabriel Dumont Institute, Saskatoon
- Guillermina Buzio, Southern Currents / Corrientes del Sur, Toronto
- Hugo Ares, Toronto Latino Film & Video Festival, Toronto
- Imtiaz Popat, Vancouver Asian Heritage Month Society, Vancouver
- Janet Lumb, Accès Asie Festival, Montréal
- Jay Dodge, Boca del Lupo Theatre, Vancouver
- Jim Wong-Chu, Vancouver Asian Heritage Month Society, Vancouver
- Joe Osawabine, Debajehmujig Theater Group, Wikwemikong
- Joyce Rosario, Battery Opera, Vancouver
- Justin Augustine, Black Artists Network of Nova Scotia (BANNS), Halifax
- Kateri Akiwenzie-Damm, Kegedonce Press, Wiarton
- Kiya Tabassian, Constantinople, Montréal
- Laurel Sprengelmeyer, Teesri Duniya Theatre, Montréal
- Léonce Ngabo, Tumbuktu, Transarts Africains, Longueuil
- Lina, Punte Theatre, Victoria
- Linda Polyk, SYANA (Society of Yukon Artists of Native Ancestry), Whitehorse
- Lori Blondeau, Tribe, A Centre for Evolving Aboriginal, Saskatoon
- Miko Hoffman, Powell Street Festival Society, Vancouver
- Miko Hoffman, Powell Street Festival, Vancouver
- Monica Ille, APTN, Winnipeg and Montréal

List of consulted professionals

- Nancy Chong, Dub Poets Collective, Toronto
- Rachael Van Fossen, Black Theatre Workshop, Montréal
- Rahul Varma, Teesri Duniya Theatre, Montréal
- Richard Murdoch, Fédération des coopératives du Nouveau Québec, Baie D'Urfé
- Roger Sinha, Sinha Danse, Montréal
- Ron Berti, Debajehmujig Theatre Group, Wikwemikong
- Rosa John, Kehewin Native Performance, Kehewin
- Sally Lee, Reel Asian Film Festival, Toronto
- Sandra Laronde, Red Sky Performance, Toronto et Montréal
- Siu-Min Jim, Cercle d'expression artistique Nyata Nyata, Montréal
- Stéphane Ritoit, Igloolik Isuma Productions, Iqualuit
- Steven Loft, Urban Shaman Gallery, Winnipeg
- Su-Feh Lee, Battery Opera, Vancouver
- Sylvain Vollant, Festival Innu Nikamu, Maliotenam
- Sylvie Lachance, Montréal Arts Interculturels, Montréal
- Taqralik Partridge, Institut culturel Avataq, Inukjuak et Montréal

CASE STUDY PARTICIPANTS

Aboriginal organizations			
Red Sky Performance	Theatre, Dance, music	Toronto, ON	Sandra Laronde, Artistic Director
Gabriel Dumont Institute	Publisher	Saskatoon, SAS	Geordy McCaffrey, Executive Director
SYANA	Visual Arts and Other Disciplines	Whitehorse, YK	Linda Polik, Arts Administrator
Terres en vues/ Land Insights	Multidisciplinary	Montréal, QC	André Dudemaine, Executive Director
Culturaly diverse organizations			
Black Artists Network	Multidisciplinary	Halifax, NS	Justin Augustine, President David Woods, Executive Director
CIDIHCA	Publishing	Montréal, QC	Frantz Voltaire, President
Boca del Lupo	Theatre	Vancouver, BC	Jay Dodge, Artistic Director
Reel Asian International Film Festival	Media Arts	Toronto, ON	Sally Lee, Executive Director
Battery Opera	Dance	Vancouver, BC	Su-Feh Lee, Co-artistic Director Joyce Rosario, General Manager

Round tables Agendas

Appendix 3

Round tables Agendas

Topic

What are the lessons learned from best practices (successful and less successful management practices) that can contribute to establishing a leadership trend among small, mid-scale and community-based Aboriginal Canadian arts organisations?

Objective

During the roundtable discussions with key participants, we will create more general profiles, open communication, and collect important observations and data about management practices. The discussion should encourage professional exchange of knowledge on management practices.

Issues

How do management approaches deal with board development, strategic planning, and crisis management? What are their transition tactics?

How do these organisations approach fundraising and partnerships? Human resources? Professional development? Collaborative initiatives?

What approach do these organisations take for creative audience development, marketing strategies and community outreach programs?

ROUND TABLES - CALENDAR

	Aboriginal Groups		*Culturaly diverse groups*	
	No. of participants	**Date**	**No. of participants**	**Date**
Vancouver			12	2004 May 31, 10:00
Winnipeg	7	2004 June 2, 10:00		
Toronto	5	2004 June 3, 10:00	9	2004 June 3, 14:00
Montréal	8	2004 June 10, 10:00	14	2004 June 9, 10:00
	20		35	

Interview questionnaire used for case studies

Appendix 4

Stories from the Field
Interview questionnaire

Innovative management practices
Culturally diverse arts organizations and aboriginal arts organizations

Canada Council for the Arts wishes to identify the innovative management practices that could aid in the development and management of small, mid-scale and community based arts organizations in Canada, as well as the benefits and risks associated with each. To explore this important question further, Canada Council for the Arts, in partnership with the Department of Canadian Heritage, wishes to gather the most comprehensive data possible on the management practices of culturally diverse arts organizations and aboriginal arts organizations.

The purpose of the interview is to investigate nine cases for their best practices of organizational development and management in the field of culturally diverse arts organizations and aboriginal arts organizations. Representatives such as artistic directors, administrators and/or board members of the selected organizations will be interviewed by Louise Poulin and Harold Kacou.

If the choices listed in the questions do not describe how your organization works, you should feel free to tell us in your own words how your organization operates.

The questionnaire has 67 questions and is divided into six modules covering the following management topics:

Introduction: General information

Module I: Activities profile and Community Audience Outreach

Module II: Staff and Volunteers Management (HR)

Module III: Funding and Financing

Module IV: Financial Management

Module V: Strategic Planning

Module VI: Organizational structure, Management and Leadership

Closing

• **Introduction: General information**

Name _____
Address _____
_____
Telephone _____
Fax _____
Email _____

Company's main area of activity
Media and visual art ❒ Theatre ❒ Dance ❒ Music ❒
Literature ❒ Festival ❒ other ❒ _____

Provide the organizational chart

Provide the 2003 Financial Statement of the organization

Total revenue of the organization for the fiscal year 2002-2003 _____

1. Date of the end of fiscal year? _____ Year of foundation? _____

2. What kind of facility do you rent and/or own at home? _____
_____
_____

3. Is your organization member of an association and/or part of a network of similar organizations?

Yes ❒ No ❒

If yes which one? _____

- **Module I: Activities profile and Community Audience Outreach**

Relevant information concerning audience (participants, visitors or readers) development and presenting activity based on 2002-2003 period

Activities profile

4. Please specify the volume of dissemination of your activities during the reported period

Number of live performances _____
Days of exhibitions _____
Book sales _____

5. Number of days dedicated to rehearsal or creation/production activities:_____

6. Number of days dedicated to dissemination activities:

Home: Local _____
Touring: Regional _____
National_____
International _____

7. Please specify the total attendance at these activities

Home: Local _____
Touring: Regional _____
National_____
International _____

8. Please specify the cities, provinces and/or territories and countries where activities are currently given

Home: Local _____
Touring: Regional _____
National_____
International _____

9. How do you collect data on the activities and events?

_____
_____

Do you review the reports with staff? _____

Audience Outreach

10. What is your target audience ? _____

11. What is your objective in terms of number of total attendance ?_____

12. Based on your knowledge of the audience targeted by your activities, what outreach program have you implemented? How and results: How did you reach your audience and how did you come to that number of total attendance?

_____
_____
_____
_____
_____
_____
_____

13. Do you know any general profile information of your target audience?
(average household income, age, education level, ...)
Yes ❒ No ❒
If yes, describe its general profile?_____

How did you find out?

14. Do you know how the audience you serve perceives of your organization? Has your organization received feedback from it?
Please briefly describe how it is perceived and how you carry out response to your activities:

15. Has your organization established any indicators of services provided to your target audience? Yes ❒ No ❒ What are these indicators?

Competitors:

16. How many similar organizations (in your discipline) do you know?
Local _____
Regional _____
National _____
International _____

17. Can you briefly describe what you know about their activities?

18. Who are your competitors in your own market?

Local _____

Regional (if applies) _____

National (if applies) _____

International (if applies) _____

Closing module I: Activities profile and Community Audience Outreach

19. In the area of outreach, what are your 5 main concerns and how do you cope with them?

Concerns	Solutions
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

• Module II: Staff and Volunteers Management (HR)

Relevant information concerning the definition of this Module.

20. How would you briefly describe your way of producing your events or activities?

_____
_____
_____
_____
_____

21. How would you briefly describe your creative and artistic capacity as an organization?

_____
_____
_____
_____
_____

22. How many paid employees does your organization have?

Creative staff: Full-time____ Part time____
Production and dissemination staff: Full-time____ Part time____
Administrative and Marketing staff: Full-time____ Part time____

23. How many volunteers (unpaid personnel) does your organization have?

Creative volunteers: _____ How many hours per year____
Production and dissemination volunteers:_____ How many hours per year____
Administrative volunteers:_____ How many hours per year____

24. Is each employee given a copy of his or her job description? _____

25. What would be your Staff and Volunteers Management procedures (availability personnel manual, orientation for new staff or volunteers, annual objectives established for each employee, annual evaluation of staff, appraisal form used in evaluating staff, list of all human resources currently working with your organization, etc)? Obtain copy of any of written procedures

_____
_____
_____
_____
_____

26. What are your needs in term of staff training? OR Do you have a plan for staff training? Describe

_____
_____
_____
_____
_____

27. How many of your staff have resigned or been fired over the last twelve months?____

Closing module II: Staff and Volunteers Management (HR)

28. In the area of human resources management what are your 5 main concerns and how do you cope with them?

Concerns	Solutions

• Module III: Funding and Financing

29. What part of your annual revenues in 2002-2003 came from:

- **Earned revenue** _____$ __%
  - Box office – ticket sales __%
  - Guarantees/service fees __%
  - Workshops-conferences __%
  - Merchandising, bar, concession sales __%
  - Others __%
- **Grant** _____$ __%
  - Federal __%
  - Provincial __%
  - Municipal or regional __%
- **Fund-raising** _____$ __%
  - Corporate and business donations __%
  - Sponsorship __%
  - Foundations __%
  - Individuals __%
  - Special Events __%
- **Other** _____$ __%

Total **100%**

30. List your subsidizers (including Canada Council for the Arts and Canadian Heritage Department) and current financial partners

_____
_____
_____
_____
_____

31. How much did you spend in 2002-2003 on:

Fundraising costs? _____$ _____%
Artistic costs (creation, production, dissemination)? _____$ _____%
Outreach program in 2002-2003?_____$ _____%
Others?_____$ _____%

32. Please rank which of the following your organization considers its most important stakeholders. Use 1 to indicate the most important; 2 the next most important, and so on. Rank only those that you consider important.

individual donors	❒	foundations	❒	governments	❒
staff/board	❒	general public	❒	program partners	❒
national organizations	❒	professional associations	❒	other	❒

33. In 2002-2003, what strategies has your organization used to raise funds?

-special event(s) ❒
-charitable gaming (eg. casinos, bingos, lottery tickets, draws) ❒
-direct mail ❒
-merchandising, bar and concession sales ❒
-door-to-door canvassing ❒

-telephone soliciting ❒
-workplace campaigns ❒
-corporate sponsorships ❒
-corporate donations ❒
-capital endowments ❒

What other means of fundraising activities not mentioned above have you successfully used? please describe briefly:

_____
_____
_____
_____
_____

34. Is your Board of Directors involved into fundraising efforts? Please describe how: (solicit, evaluate or approve, etc)

_____
_____
_____
_____

35. From your specific experience in 2002-2003, what successful fundraising strategies implemented are you really proud of? Please describe:

_____
_____
_____
_____

Closing module III: Funding and Financing

36. In the area of funding what are your 5 main concerns and how do you cope with them?

Concerns	Solutions
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

- **Module IV: Financial Management**

37. Concerning the annual budget of activities, is there a budget performance report that compares actual to projected expenditures and revenues?

a. If yes, how often is the budget performance report issued:

every month ❒
every quarter ❒
every six months ❒
other (specify)_____

b. In which area are there changes or unforeseen (or uncontrolled) expenses and revenues

Expenses: _____ what is the gap between: _____%

Revenues: _____ what is the gap between: _____%

38. Is there a balance sheet for the organization? Yes ❒ No ❒

39. Has there ever been an external audit of the organization's finances? Yes ❒ No ❒

40. Is there a register for recording receipts of cash and checks? Yes ❒ No ❒

41. Is there a fixed assets register? Yes ❒ No ❒

42. Has an inventory of fixed assets been conducted in 2002-2003? Yes ❒ No ❒

43. Are written bids obtained for purchases above a fixed amount? Yes ❒ No ❒

44. Is there a register of accounts payable? Yes ❒ No ❒

45. Do you have any key indicators of your financial status? Yes ❒ No ❒
Please describe which one :

46. Does your organization have an internal financial procedure manual?

47. How does the organization insure the effective and safer use of its physical, financial and non material resources? Please describe:

Closing module IV: Financial Management

48. From your specific experience in the last years, where have you succeeded in the area of financial management? Please describe:

• Module V: Strategic Planning

49. What is the over-all goal of your organization including some or all of these fields: Artistic, production, dissemination (outreach), financial and administrative (Obtain copy if written)?

_____
_____
_____
_____
_____

50. Do you have a work plan and programming for your organization that covers the full year?
Yes ❒ No ❒
If not what is the period covered by the plan _____
When was the plan (including programming) approved (date)? _____
By whom has it been approved? _____

51. Please describe the process by which the plan was developed:

Steps in planning process

Developing planning guidelines	❒
Involving staff in planning	❒
Analysis of external environment	❒
Analysis of organization's strengths and weaknesses	❒
Getting goal statement for the organization	❒
Setting strategies	❒
Setting annual objectives	❒
Establishing a calendar of activities	❒
Preparing a financial plan	❒

Can you briefly describe your own planning process?

_____
_____
_____
_____
_____
_____

52. Is the plan revised periodically? Yes ❒ No ❒ If so, when? _____
By whom and how?

_____
_____
_____

53. How do you track progress of your activities in relation to your plan?

_____
_____
_____

54. Is there a calendar of activities for the current year? (obtain copy)
Yes ❒ No ❒

•Closing module V: Strategic Planning

55. In the area of Planning and programming, what are your 5 main concerns and how do you cope with them?

Concerns	Solutions

• Module VI: Organizational structure, Management and Leadership

56. Does your organization have a Board of Directors?_____
    a. How many Board member positions are there? _____
    b. How often are Board members elected: _____
    c. How often do Board members meet: _____

57. From which communities are your board members originated from? (how many representative in each community)

Artistic community	❐
Representative(s) originated from your community	❐
Business and marketing community	❐
Social or educational community	❐
International community	❐
Other : _____	

58. How are tasks separated between the board of directors and the executive staff:

_____
_____
_____

59. How is the decision process structured (tactic, strategic):

_____
_____
_____
_____

60. Is the organizational structure (Staff, financing, programming, outreach ...) consistent with the overall strategies and do formal procedures exist for each function of the organization?

_____
_____
_____

61. How does your organization promote community participation in its decision making?

Consultation with community members	❐
Consultation with community leaders	❐
Professional artists that mobilize community	❐
User groups or community committees (advisory capacity)	❐
Representation on Board	❐
Other ways	❐

_____
_____
_____
_____

62. What tools have you developed to keep track of your daily and weekly activities?
Please describe:

_____
_____
_____
_____
_____
_____

63. How do you manage your operational cycle (seasonality of activities):

_____
_____
_____
_____
_____
_____

64. Would you say you have:

a. all the information you need to manage the organization ❒
b. most of the information you need to manage the organization ❒
c. some of the information you need to manage the organization ❒

Closing module VI: Organizational structure, Management and Leadership

65. In the area of organizational structure and leadership, making management decision and/or administrative management, what are your 5 main concerns and how do you cope with them?

Concerns	Solutions
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

• **Closing**

66. Identify 5 accomplishments you want your organization to be recognized for and why

67. Identify 5 issues you had to overcome to be at your current status (would you do it differently?):